



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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CONTENTS

October 1939

Edited by JANE REHNSTRAND, Assistant Editor

THE WHOLE SCHOOL WORKS	Olive W. Burt	39
ART ON THE AIR	Opal K. Sloan	40
ART IN PRACTICAL APPLICATION	Henrietta Maypole	42
DECORATING FOR SCHOOL PARTIES	Elnora Laughlin	44
PHOTOGRAPHY AS A SCHOOL ART	Lawson Pendleton Cooper	46
SCULPTURE AND COMMERCIAL ART AT THE NEW YORK FAIR		48-53
THE NEWARK JUNIOR MUSEUM PRODUCES A TIBETAN PAGEANT	Lamont Moore	55
USING PAPER	Enid W. Combs	56
ART AND THE MUSEUM	Herbert Bearl	60
AMATEUR SCENERY FOR THE MARIONETTE STAGE	D. E. Pettingill	62
ART ROOM MAINTENANCE	Clara P. Reynolds	64

GRADE HELPS. From Grade Teachers Everywhere

The Raggedys Create Fine Influence	Lorna Schleinkofer Emily B. Garrison	65
The Charm of Fine Arts	Florence Penn	66
Correlating English with Art	Nina E. Krueger	66
Correlation of English and Art	Margaret Frye Agnes Jean Douglass	67
Staging a Marionette Show for the First Time	Olive Jobes	68
The Making of Inexpensive Slides	Cyrus W. Westeren	69
The Relation of a School Art Program to Home Improvement	Katy Lou Hightower	70
How Castlemont High School Sold the Art Department to the Student Body	William S. Rice	72
Art Week at Theodore Roosevelt Junior High School	Alverna Wheeland	72

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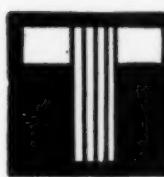
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Stage sets designed and executed by students of Bryant High School, Salt Lake City, for the operetta, "Jewels of the Desert"

THE WHOLE SCHOOL WORKS

OLIVE W. BURT
Salt Lake City, Utah



HE executives of the Bryant High School, Salt Lake City, Utah, decided that the school operetta should be made to act as a unifying project for the whole student body, instead of (as is generally the case) an exploitation of a few talented young folks. As a result of this decision the following procedure was carried out.

- The operetta selected was "Jewels of the Desert," with an Arabian setting.
- While members of the music department were perfecting their songs, members of the dramatic department handled the spoken lines, directed the action, and supervised the stage technic. This utilized a number of boys and girls who had no musical ability, and who generally had no part in such a production.
- At the same time, the physical education department worked out the dance routines, using girls from the department.
- Thus far, Bryant was following a procedure quite common in high school productions. But it went beyond this. It called in the sewing department to make the costumes; the shop department to construct the scenery. But before these could be made satisfactorily, research students looked up all kinds of material on Arabian scenery and costumes; art students designed the costumes and constructed a miniature stage exactly as they wished it to be.
- While all this was going on, students in the English classes wrote the publicity; art students made posters; members of the musical department not used in the operetta studied Arabian instruments and constructed some authentic instruments from empty chalk boxes and scraps of wood.
- One group made block designs and printed programs and invitations, using an old clothes wringer for the press.
- Before the production of the operetta, an exhibit of the work done by the committees (for all this work was carried out by committees of students) was held at the school. The exhibit included the miniature stage with tiny figures made of wire with papier-mache heads; the full sized scenery painted by the children; the costumes; the musical instruments; the posters and programs and invitations; clippings of the publicity; an exhibit of books and magazine articles on Arabia, gathered by the research committee; and a small working model of the lighting effects to be used.
- This exhibit spotlighted the work done by those not in the actual operetta, and gave them a chance to receive merited attention. Of course, the operetta cast received their homage on the nights the show was presented.
- Altogether this project worked for a harmonious and pleasant feeling of cooperation, rather than for the one-sided featuring of one group of youngsters.

Linoleum blocks were made for use on invitations and programs. An old wringer was used for the press



Miniature stage, designed and made by the Art Department

ART ON THE AIR

OPAL K. SLOAN
Elementary Art Coordinator, Lubbock, Texas



"SUPERVISION by remote control" was the explanation I jokingly gave of my duties as Elementary Art Co-ordinator, since I retained full classroom duties and did no visitation when acquiring that position. Little did I know that in less than a year I should not only supervise by remote control but actually direct three thousand children in grades three, four, and five in art classes by radio.

• "Art on the Air" was the first series of the Lubbock Classroom Radio Experiment. Co-operating teachers were sent objective and evaluation outlines, and in return they sent a form report of the classroom response to me.

• The broadcast period was used for inspiration, discussion, and planning, the children beginning work during the period and completing it after the

program ended. Representative work was submitted by participating schools, and local down-town exhibits were arranged from that material.

• Children, teachers, principals, parents, and listening adults were excited alike over the venture. In four years I could not have done as much co-ordinating by bulletin and committee routes as was done in four weeks by air. Suggestions by radio impressed children who had never been inspired to creative work before. I received letters from them and suggestions of what they would like to do next.

• Since the series of four classes was an experiment, a different approach was used for each lesson, and each lesson was independent of the others.

• As a lesson of the imaginative-creative type, music suggesting dragons was played, and highly creative dragons ensued.

● The second lesson employed the appreciative approach. Prints of St. Gauden's "Lincoln" and Stuart's "Unfinished Portrait of Washington," reproduced in the local newspapers, were discussed, and suggestions were made for children's soap and clay statuary, and proportions were given for simple portrait drawing of each other.

● The third broadcast included the story and music of "The Dance of the Sugar Plum Fairy" from the "Nutcracker Suite" by Tschaikowsky. Resulting drawings showed many parts of the story and many personal ideas.

● Narrative illustration based on the old folk tale, "The Travelling Musician" was used the fourth week, and proved to be the most popular program. The first and last lessons were recorded.

● The experiment was acclaimed a success, and "Art on the Air" meant real fun and real art to three thousand elementary children in Lubbock, surrounding towns, and rural schools many of which have no special art director.

● These excerpts from letters written by children in the radio classes show their enthusiasm toward "Art on the Air."

● "I never did very well in art until you were over the air, you make it much easier. I hope you will teach again next year."

● "I surely did like your program of 'Art on the Air.' I listen every Tuesday. My mother listens too."

● "Anyone could think of something to draw when you teach us over the air."

● By the final survey following the series, it was found that the creative-imaginative type of lesson ranked second, with the story illustration receiving highest approval. However, each type was given highest rank by a number of teachers. A well balanced art program, either by air or in the classroom, provides a variety of approaches, procedures, and activities.

OBJECTIVE BLANK FOR ART SERIES

● In preparing this series of four programs it has been the desire of the art teachers who assisted in preparing the programs and the broadcaster herself to set up the following objectives:



GENERAL

1. To develop initiative, originality, and imagination as a means of character and personality growth.
2. To develop emotional and physical stability through creative art activities.
3. To develop a tolerance for and an appreciation of one's work and the work of others.
4. To awaken an interest in art as an integral part of life.

SPECIFIC

Lesson Number One—Creative

1. To secure free arm strokes.
2. To fill the page interestingly.
3. To apply color heavily.

Lesson Number Two—Appreciation

1. To give children interesting facts.
2. To correlate art with history.
3. To increase appreciation of American art.

Lesson Number Three—Story and Music Interpretation

1. To encourage individual expression.
2. To record audio-impressions on paper.
3. To draw people.

Lesson Number Four—Story Interpretation

1. To tell a story in a picture.
2. To draw an animal.

SUGGESTED ART EVALUATION PERIOD

● The children should spend a few minutes looking at the work from a distance, after it has been placed on display in the room. These procedures might then follow:

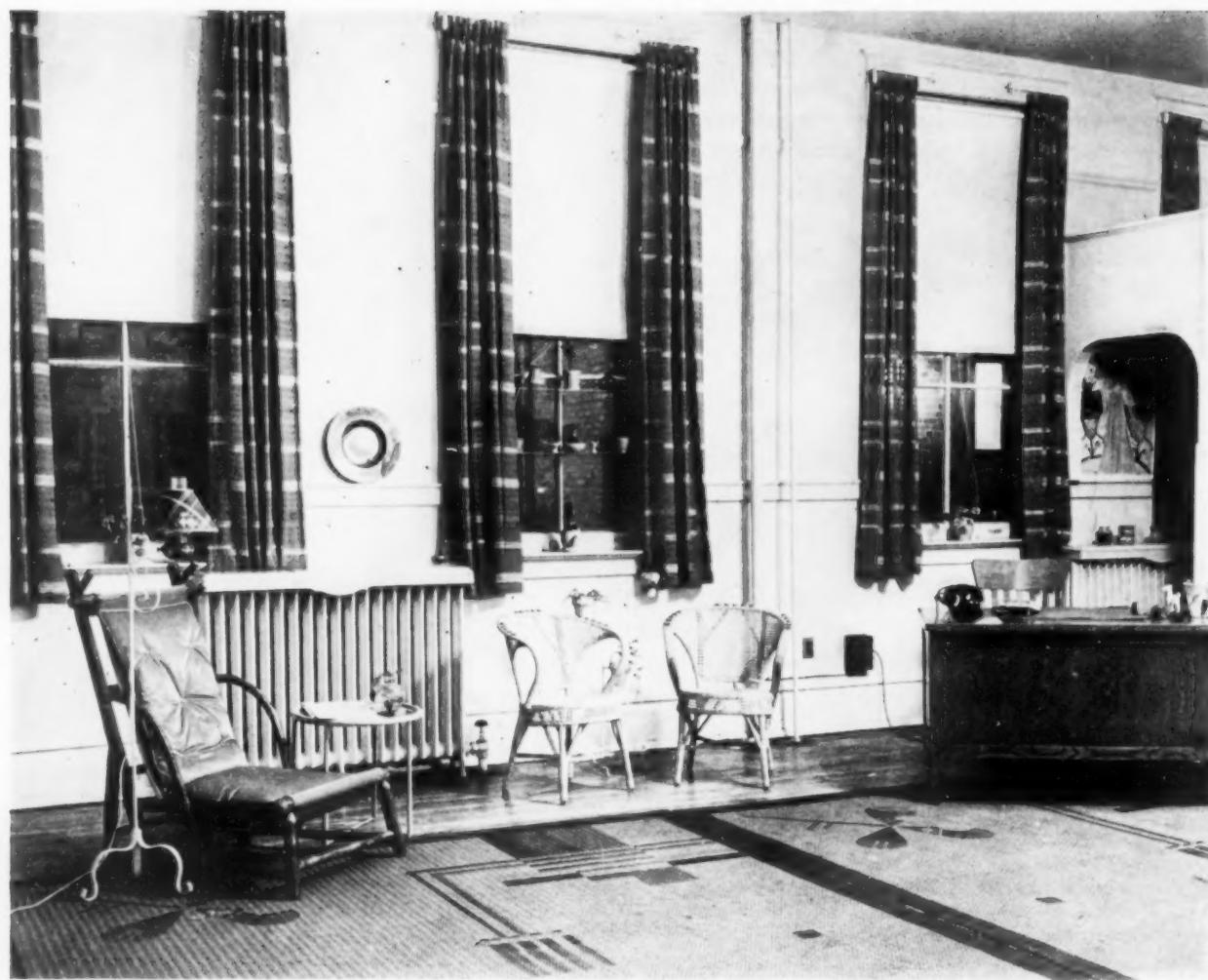
1. Have them select a few pieces that show individual ideas.
2. Ask for some that fill the space well.
3. Ask for some that have pleasing color, well applied.

● Considering each drawing separately, the teacher may *first* tell the best quality of that piece of work; then suggest a possible improvement or allow the originator to criticize his work. Do not allow one child to give adverse criticism to another's work, and do not emphasize faults or allow children to do so.

● Make the evaluation period free and pleasant. Do not allow it to drag or become monotonous. Expect childlike work from children, and make them happy in their expression.



Sketches created during the Radio Art program



ART in PRACTICAL APPLICATION

HENRIETTA MAYPOLE, Art Supervisor
CLARENCE H. PYGMAN, Asst. Supt.
Maywood, Illinois



WHAT art supervisor would not be delighted with the opportunity to create her own art room? That is what happened in the Maywood School System two years ago. Due to crowded conditions in the building housing the supervisors, it became necessary to find other quarters. A vacant classroom in another school building was assigned as the art supervisor's room and the opportunity was given of decorating and arranging it as she wished.

• An accurate floor plan of the room was made showing specifications for the building of a partition, cupboard, and counter for the storeroom. Wall elevations of all the walls were drawn in color showing the color scheme, window treatment, and furnishings



desired. The walls, ceiling, radiators, and woodwork were transformed from a dirty brown to a light creamy ivory color. This color was selected as the background best adapted for the displaying of colorful murals, posters, and illustrations.

• The color scheme of yellow, green, and rust was chosen. Drapes of warm rust homespun with a horizontal stripe of ivory were hung at the four large windows. Glass shelves were placed in the center window to hold colorful pots of plants and small pieces of pottery. Open bookcases were painted ivory and lined a cool green color to serve as display cases for colored pottery, craft problems, pieces of sculpture,

and art books. Two large fiber rugs painted with designs of orange and green were selected to cover the floor. Yellow and turquoise pottery containing ivy and philodendrons were placed on the window sills.

- A very inviting old hickory lounge chair upholstered in green and rust, was placed in a corner. To complete the unit an orange metal coffee table and an ivory and brown reading lamp were added.

- Other natural colored split bamboo chairs were chosen and a few tables were painted the same green as the bookcase lining to display soap carvings and clay modelings.

- The necessary business file was hidden by an old screen which was painted ivory and papered in a warm yellow and white wallpaper. This screen also served as background for a decorative white metal plant stand.

- The storeroom, separated from the office by a wallboard partition and a round archway was lined with shelves of varying widths to hold all the art supplies. The office side of the partition was made to serve as a display board for art work. A long counter was built with a wrapping paper holder to facilitate the filing of orders. All were painted ivory to match the rest of the office.

- A new system for the ordering and shipping of art supplies direct to the teacher from the art supervisor's storeroom was devised. Orders for teachers are filled weekly by the art supervisor and delivered by a drayman to the various schools.

- The Art Studio is the art center of the district.

There is a continuous changing display of all types of the children's work in modeling, soap carving, crafts, murals, posters, and illustrations in a variety of media.

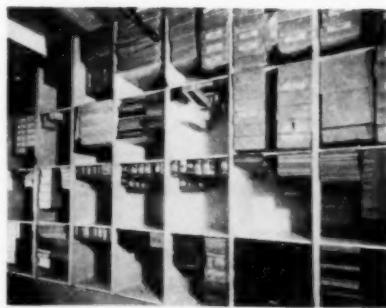
- Classes visiting the studio see what other children in the district are creating and thereby gain ideas and inspiration for their work.

- Teachers attending art meetings and teas which are all held in the Art Studio, receive suggestions, obtain a perspective of the work of the whole district, obtain inspiration and ideas, and carry back an artistic atmosphere into their classrooms.

- One night a week a teachers' sketch class has been held in the Studio. Still life painting, class modeling, and various craft problems of interest to the individuals in the group have been enjoyed.

- The Studio is not only the office headquarters for the Art Supervisor, but it is frequently used as a meeting place for P.T.A. Committees, the Principals' and Supervisors' Club, League of Women Voters, and other community organizations all have been held in the Studio.

- Since its creation a decided influence has been felt throughout the district. There has been an effort to create more pleasant, artistic classrooms and other art rooms in the schools carrying out the various art principles in evidence not only in the work on display but in the decoration of the Art Studio. It has made members of the community conscious of the creative art work we are attempting to carry on in our Maywood Grade Schools.



Convenient cupboard space saves both time and labor



DECORATING FOR SCHOOL PARTIES

ELNORA LAUGHLIN, Art Teacher, Arthur Hill High School, Saginaw, Michigan

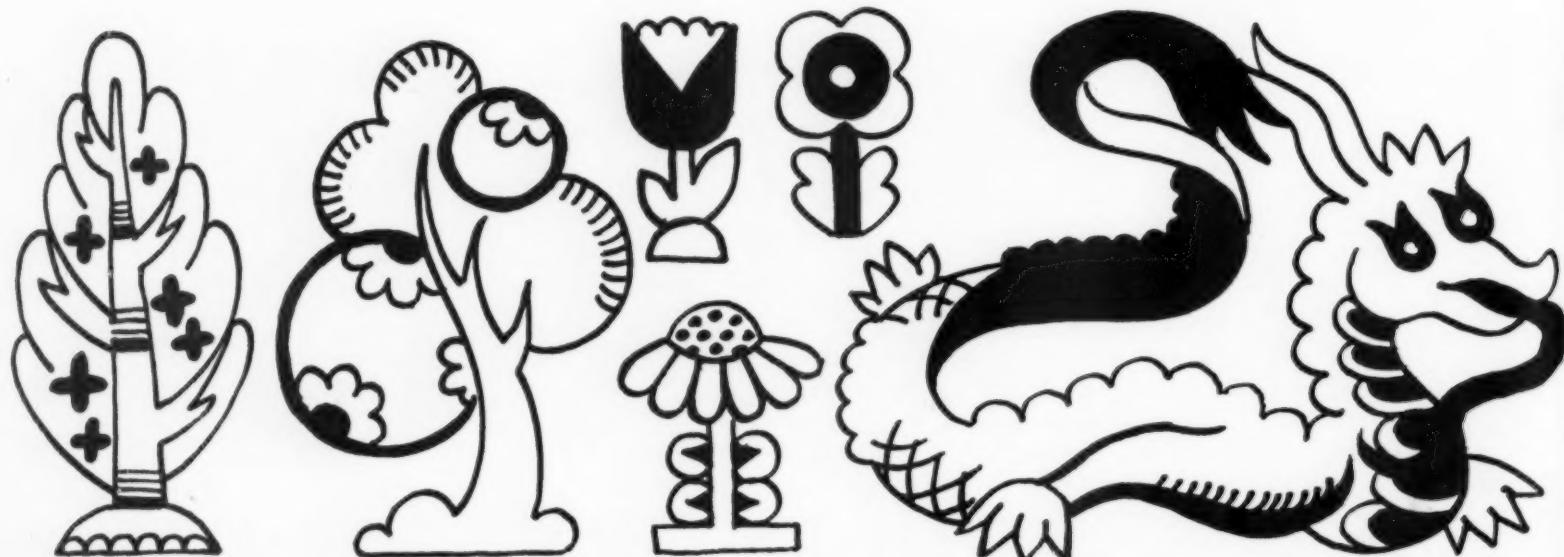


ALMOST every teacher of art at some time or other must plan the decorations for a school dance. When she looks at the bare walls of the gymnasium, used by most schools for such occasions, and tries to visualize here the colorful, gay setting of a high school party and when she counts the few dollars allowed for decorations, she must often wish for Aladdin's lamp to turn the room at once into a fairy bower. But in such moments of discouragement I am always thankful for this one thing—the indefatigable energy and enthusiasm of high school students. Remember that many willing hands can accomplish wonders with little means. However, perhaps a few suggestions will not come amiss to the harassed art teacher.

• In our high school the all-school dances are sponsored by some school organization, usually a club, which assumes the entire responsibility for the success of the party. The parties may be given not oftener than once in two weeks. The decorations range from only a few brave paper streamers to elaborate decorations on which the students may have been working for two weeks. The most elaborate decorations are found at the Junior-Senior Hop and at the annual Art Club party. All the school dances are held in the gymnasium which has the advantage of being so old that no one cares how many thumb tacks are used. Though the decorations which I shall describe were planned for this particular gymnasium, its arrangement is probably sufficiently similar to other school gymnasiums so that the general plan of decoration could be adapted quite easily. There are bleachers on both sides of the floor and over these is a balcony which extends around the sides and the rear of the room. The balcony is supported at the sides by columns. At the end of the room which

is opposite the entrance is a stage where the orchestra is placed.

• One scheme of decoration which is easily worked out is a variation of the popular garden motif. For several days before the party students were busy designing and making large flowers from colored construction paper or from gold or silver paper. Small mirrors were glued on for the centers. On the curtain of the stage which formed the background for the orchestra was pinned a large fairy tree. The tree was a simple decorative type built up of spirals. It was first drawn on mattress paper, a heavy brown paper six feet wide, then cut out and painted with aluminum radiator paint. To this tree were pinned the gay colored flowers with their mirror centers. Along the sides of the dance floor, in front of the columns supporting the balcony and in front of the stage, were modernistic flower pots holding a tall, stiff stalk of the same flowers and leaves. This flower motif was flat and reinforced at the back with a lath which could be nailed or wired to the column. From a wire hoop above the center of the floor paper streamers radiating to the sides of the room were arranged in a sunburst effect with colors blending from lavender at the center to a deep rose. The streamers at the sides of the room were cut to form a series of arches. A mirror ball, the construction of which I shall describe later, was dropped through the wire hoop in the center of the ceiling. By focusing a spotlight on this mirror ball and revolving it slowly, dancing spots of light were thrown about the whole room. The final touch for any scheme of decoration, of course, is proper lighting. What a miracle worker is light! It can make even simple decorations appear lovely and glamorous. In general, a few floodlights well placed are preferable to ceiling lights. Beautiful effects may be secured by colored lights but a little experimenting



should be done beforehand to make sure the colored light will enhance the color of the decorations and not subtract all beauty from your carefully planned color scheme.

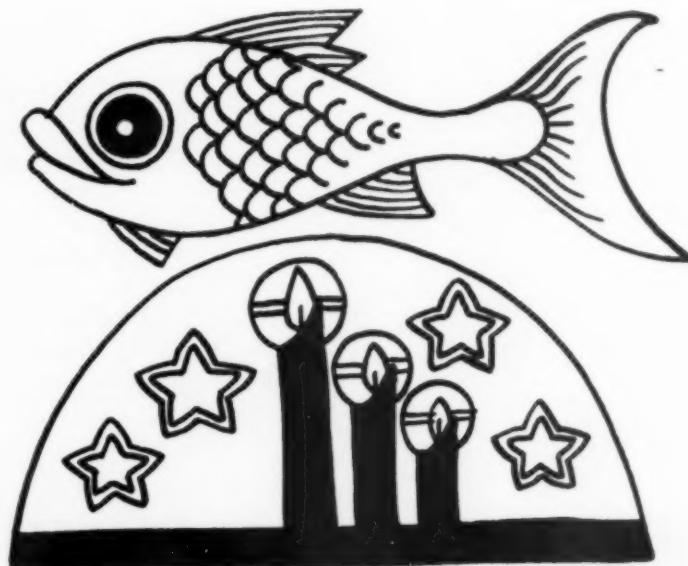
• At another party the old gym was decorated to look like a grape arbor. Lattice work, trellises, and garden furniture, all rented for a nominal sum from a local seed store, were used freely. A false ceiling was constructed of a crisscross network of wire and string to which was pinned adding machine paper three inches wide to form a lattice over the dance floor. From this lattice were suspended large clusters of balloons like clusters of grapes. Red and blue and purple balloons were used for some clusters, while gold balloons effectively represented white grapes. Many large grape leaves cut from green construction paper and from gold and silver paper were pinned at irregular intervals over all the trellises and lattice work to give the necessary color contrast.

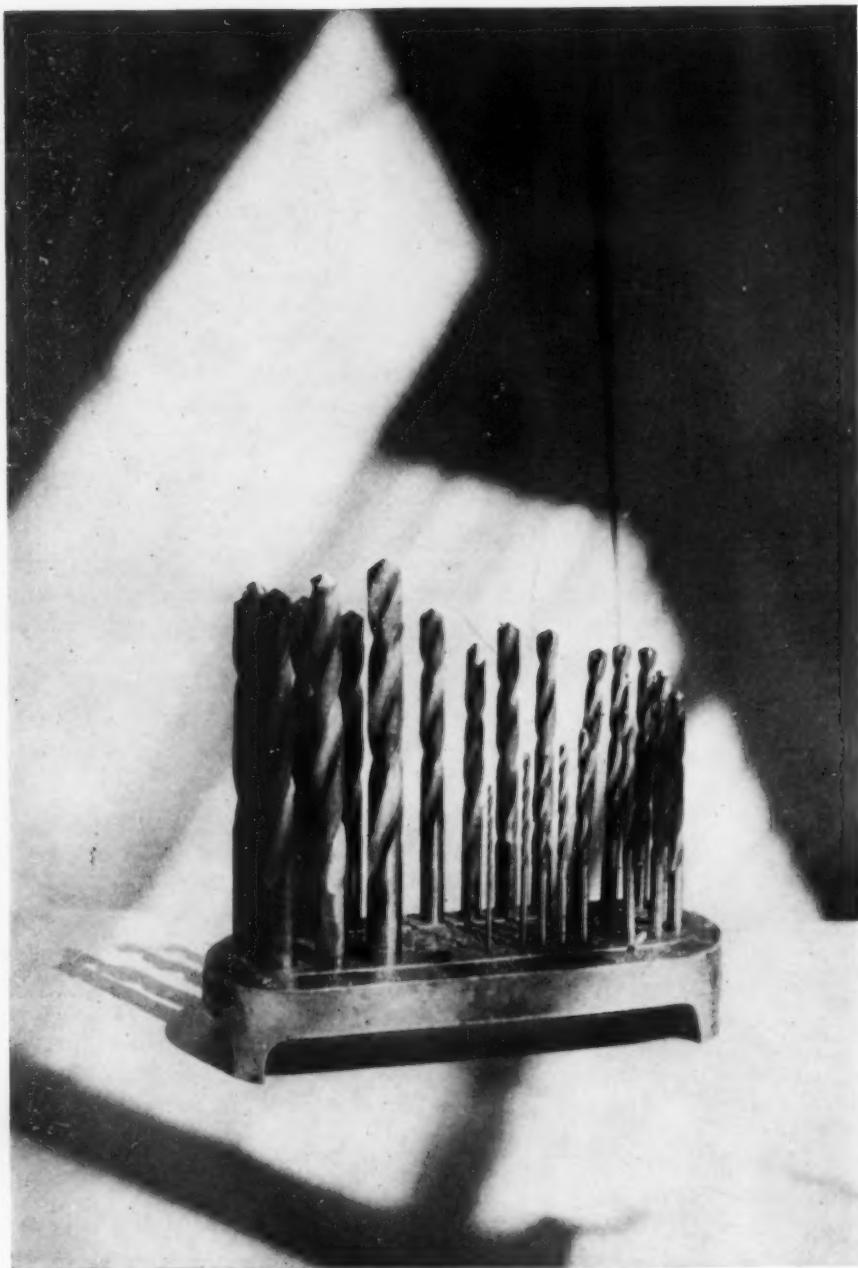
• A Snow Ball was a good idea for a winter party. From the top to the bottom of the balcony railing were hung strips of medium blue crepe paper. This formed a border of blue about ten feet wide which extended around the sides and rear of the dance floor. At the top and at the bottom of this were hung strips of white wrapping paper cut to resemble icicles. If this is carefully done so that the points fit together one width of thirty-six-inch wrapping paper will make two strips of icicles. This icicle decoration was also hung along the top of the stage. Across the stage curtain were draped diagonally three or four festoons of Christmas tree tinsel and on the curtain were pinned large silver or frosty white snowflakes. To give the illusion of a snowstorm a false ceiling again was made of a criss-cross of wire and string to support many, many lengths of light blue string on which were tied several small pieces of cotton. The little wads of cotton had been tied on in advance by a large committee of girls. The mirror ball was also very good with the decorations. In using this scheme of decoration it is important to use some strong accents of a cool blue to relieve the monotony of all white.

• No one could help but have an hilarious, grand time at a Carnival dance. This was one of our most successful parties with decorations which inspired the gaiety of a Mardi Gras dance. The space under the balconies at the sides of the dance floor was made to look like shops by putting up strips of mattress paper on which windows were painted and the panes cut out. Above the doors were painted the names of the various shops from which drinks, Eskimo pies, favors, and flowers were dispensed. Between the shops were conical green trees in squat tubs, all made from mattress paper and painted. Over the front of the shops and extending about six feet over the dance floor was built a colorful awning of green, orange, yellow, and black crepe paper streamers. A similar awning was built over the orchestra. The front of the stage was bordered with small palms. The ceiling again was covered with a wire and string network from which were suspended many Japanese lanterns and balloons of weird shapes and gaudy colors. When all the other decorations were in place serpentine streamers were thrown from the balcony across the wires of the false ceiling until the whole area was covered with a confusion of colorful festoons and curls which instantly gave a new and unexpected beauty to the room. The streamers which hung down to the floor were cut off as high as one could reach with the scissors. The ends then curled up to a safe distance above the heads of the dancers.

• Their annual all-school party is one of the chief undertakings of the Art Club. Advertising and decorations for the party utilize all the skill, inventiveness, and industry of the students. A party with oriental atmosphere was advertised as the Dragon Drag. The outstanding feature of the decorations was black sateen curtain panels, borrowed from the dramatics department, which were hung at the sides of the room from the top of the balcony and to which were pinned huge gold dragons with vermillion scales and luminous green eyes. The dragons were cut from mattress paper and painted with gold radiator paint and red lacquer. Refreshments were served

(Continued on page 4-a)





"Drills" by Yoshime Yoshida, Voorhis School

PHOTOGRAPHY is today enjoying a tremendous popularity. The candid camera fiend has dramatized the fascination of making pictures, and the early history of photography is being retold for the benefit of avid fans. If we add to this the wide influence of the moving picture we see that there is hardly anyone in the world today who is not touched to some degree by this twentieth century art.

• There is not nearly so great a corresponding interest in photography in the schools. It would seem that there ought to be a fertile field for development.

• Photography is a real challenge, then, to school art departments. It ought to be given a place of importance somewhere near equal with its importance in the world at large.

• The reason for the lag in interest in the schools is no doubt to be found in the technical difficulties. But



PHOTOGRAPHY as a SCHOOL ART

LAWSON P. COOPER
Riverside Junior College
Riverside, California

the very technical nature of photography is what makes it interesting to the mechanically minded youngster of today. When the school teachers finally begin to streamline their art curriculum for the modern age they will find it necessary to give a large emphasis to photography.

• So far as I have been able to observe, without making any wide survey of the facts, most of the photographic work being done in schools comes out of science departments, and has been used as a practical application of chemistry. The point of view under these circumstances is more a matter of making snapshots than artistic compositions. But where the art of photography has received attention the results have been excellent.

• If anyone still doubts that photography can be an art, and can be handled by school boys, let him look at the accompanying prints, made at the Voorhis School in San Dimas, under the direction of Burt L.



"Boxers" by W. P. Baranges



"Shoes"
by
W. P. Baranges
Voorhis School

Rice. All the photographs were made by boys of junior high school age.

• These examples are works of art in every sense. They are expressive of the personalities of the boys who made them, and they are composed in terms of line and dark and light as much as any painting or drawing. The fact that a camera is a machine, and the technique of producing these pictures is mechanical and chemical does not make them any less beautiful. In fact, for the youngster who does not intend to devote his life to the mastery of artistic techniques, the results achieved by photography are far more satisfying than other mediums.

• In photography the youngster can come much nearer to competing with the professional on his own ground. And it might be suggested that for this reason photography should be an important aid in getting the young student past that difficult period when he is beginning to be aware of adult standards in art, and finds his own accomplishment lacking in finish.

• Out of a course in photography should come an

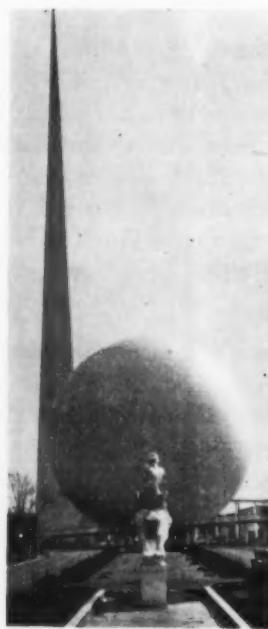
increased appreciation and better critical point of view of the many photographs now used in magazines. And beyond this comes the increased appreciation and critical understanding of the moving pictures. There is no good reason why the school teacher should avoid the one most insistent artistic influence in every student's life in these days.

• It is my own experience in teaching adults that those who have been taking courses in the techniques of photography soon begin to have curiosity about the deeper problems of art. They want to know something about the history of art. They want to know something about significant subject matter for the artist today. They realize that they have much to learn from the painters, and that their problems are fundamentally the same.

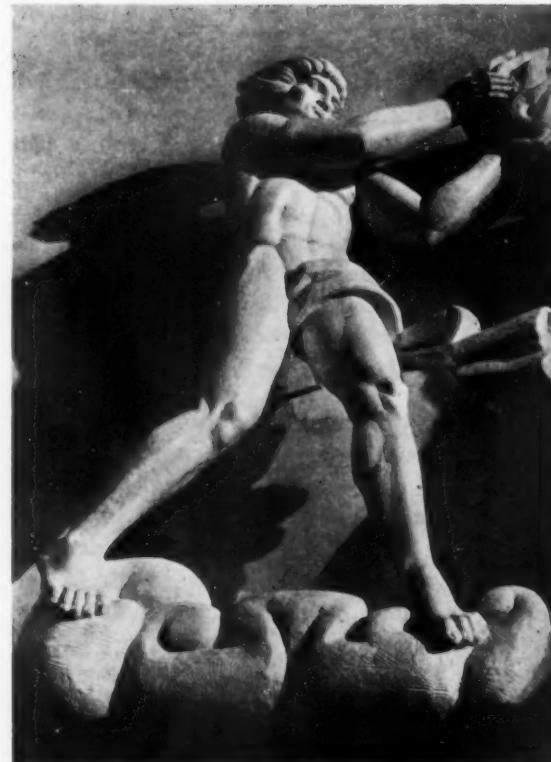
• The one big difference is that photography works at high speed. It is geared to the modern tempo. Instead of a masterpiece a year, dozens of minor masterpieces a month can be produced. And out of the thousands now competing for attention, right now are being made the great masters of the art of photography for the future.



Labors of man—mental, physical and spiritual—supply the theme for a group of three model sculptures designed by George H. Snowden for a facade of the Consumers Building facing the Theme Plaza at the New York World's Fair, 1939. Above is the left section of the group. It represents man employing his mind

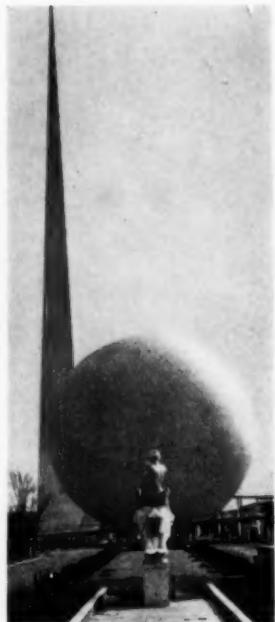


Prometheus
and Man



Photos courtesy Publicity Dept., New York Fair

SCULPTURE NEW YORK FAIR



"PAUL BUNYAN" SCULPTURE FOR AMERICAN FOLK-LORE GROUP, MEDICINE AND PUBLIC HEALTH BUILDING AT THE WORLD'S FAIR

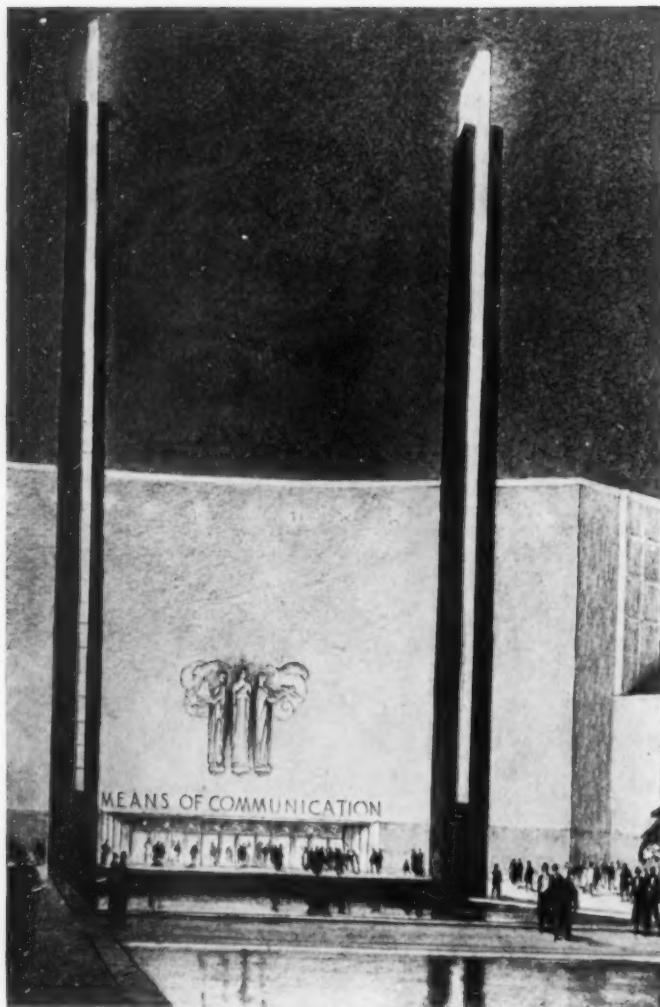
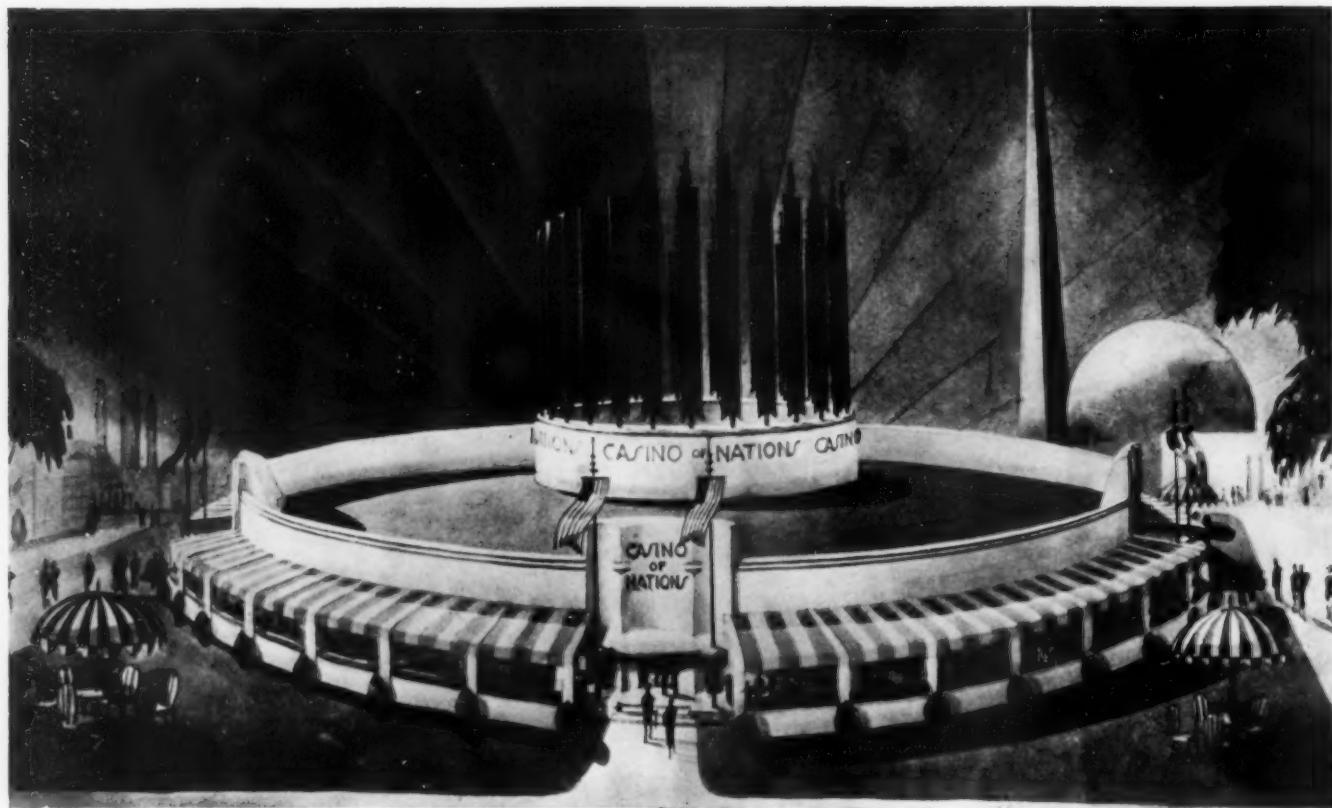
Portraying "efficiency," Paul Bunyan, heroic figure of the northwoods, is pictured in this sculpture designed by Edmond Amateis for one of the three sections of an American folk-lore group to adorn in relief the facade of the Medicine and Public Health Building, facing the Theme Plaza at the New York World's Fair, 1939. With him is shown his favorite ox, Blue Babe, and Shanty John, a woodsman friend. According to legend, Bunyan hitched Babe to a crooked, eight-mile road and stretched it out to twenty-two miles. He would skin a tree by holding the bark while Babe pulled the trunk out, the stories relate. His two-edged axe, which cut down an extra tree on the back stroke, is also shown.



"PROMETHEUS AND MAN" SCULPTURE FOR GREEK MYTHOLOGY GROUP ON THE METALS BUILDING AT THE WORLD'S FAIR

Prometheus is shown giving fire to mankind in this free standing sculptural group, one of two pieces dealing with mythology on the Metals Building at the New York World's Fair, 1939. Designed by Carl L. Schmitz, the group illustrates the idea of man's physical development through spiritual inspiration.

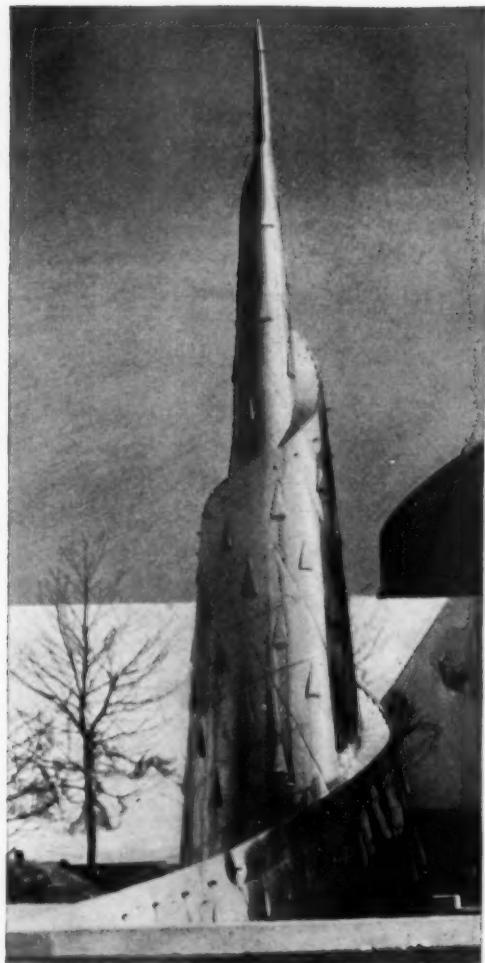
Photos courtesy Publicity Dept., New York Fair



150-foot pylons slotted with shafts of light

Circular rhythms, fine spacing and simple constructions of the
New York Fair buildings will influence modern building projects

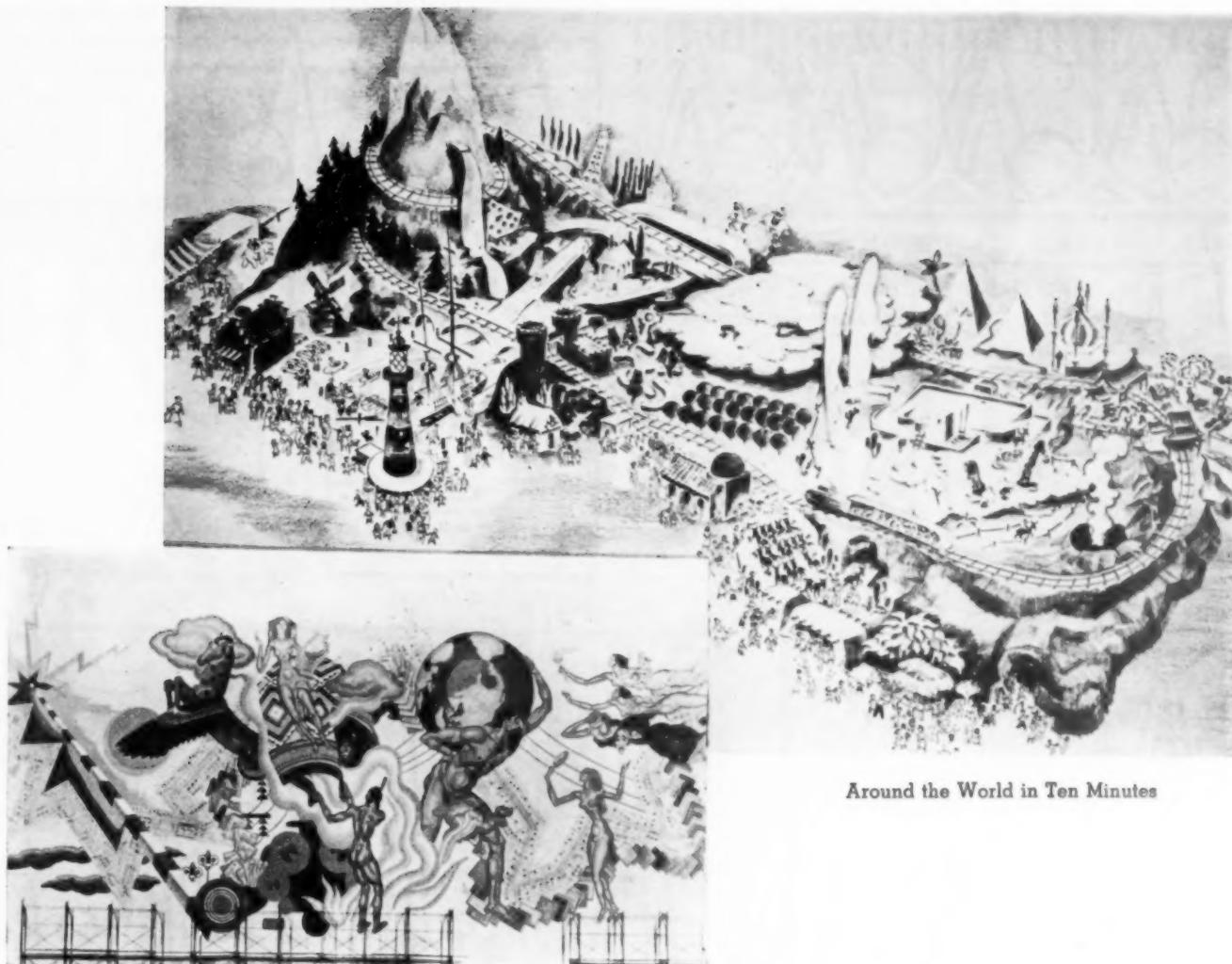
Photos courtesy Publicity Dept., New York Fair



Stainless steel fountains

School
Arts

50



Around the World in Ten Minutes

Story of Communications

AROUND THE WORLD IN TEN MINUTES

In "Trip Around the World," children find their perennial favorite, the ride, in five different forms, and they receive as well a lesson in geography and also a consciousness of their relationship to the children of other nations.

The five rides which are woven into this one big attraction instead of being scattered in a lot of minor ones utilize miniature trains, automobiles, burros, boats and live animals (camels and elephants). A walk through an Arctic cave is also a feature of the concession.

First comes a Dutch scene with windmill and prim Dutch houses, then the snow-capped mountains of Switzerland towering to heights of 40 feet, next the Italian lakes and the leaning tower of Pisa. Descending to the tropics the tour passes jungles and the Pyramids, India, China and the Philippines, a Hawaiian volcano (active) and the western plains.

The live animal ride winds through the Swiss mountains and down in the jungle to Egypt; the boats sail the Italian lakes, while the burros climb the volcano (active) so that intrepid explorers may gaze down at the lava boiling in its crater. The final thrill is the walk through an ice cavern (air-conditioned, of course) beneath the Alps.

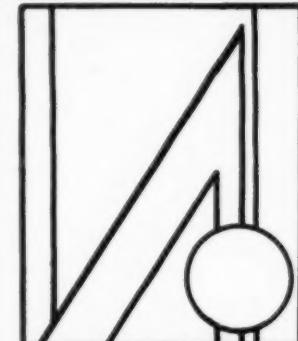
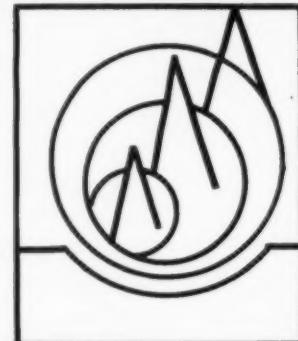
A PAINTER TRACES THE STORY OF COMMUNICATIONS

This expressionistic mural was executed by Eugene Savage for the Communications Building, one of the most noteworthy projects of the New York World's Fair, 1939. Here the artist shows smoke signalling by American Indians; Pegasus, the equine courier of mythology; Terpsichore; and Atlas gazing into Truth's mirror, against a background of a radio wave bank and publications.

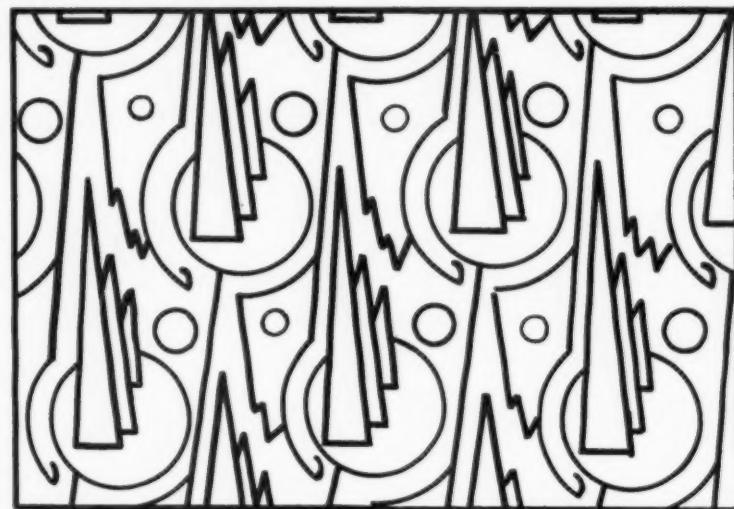
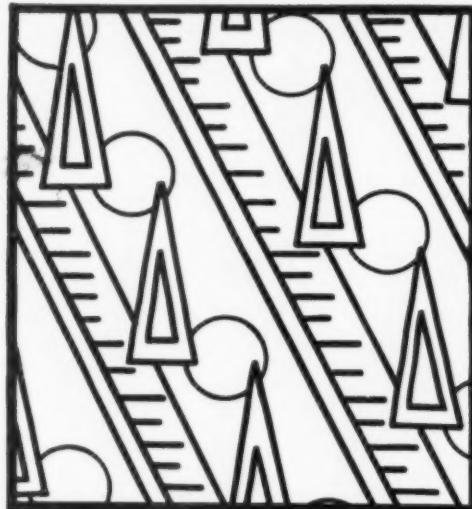
Photos courtesy Publicity Dept., New York Fair



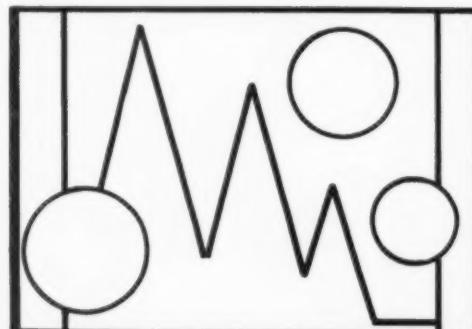
MANY BORDERS MAY BE CREATED WITH THE TRYLON AND PERISPHERE



• POSTER LAYOUTS •



• TEXTILE DESIGNS •



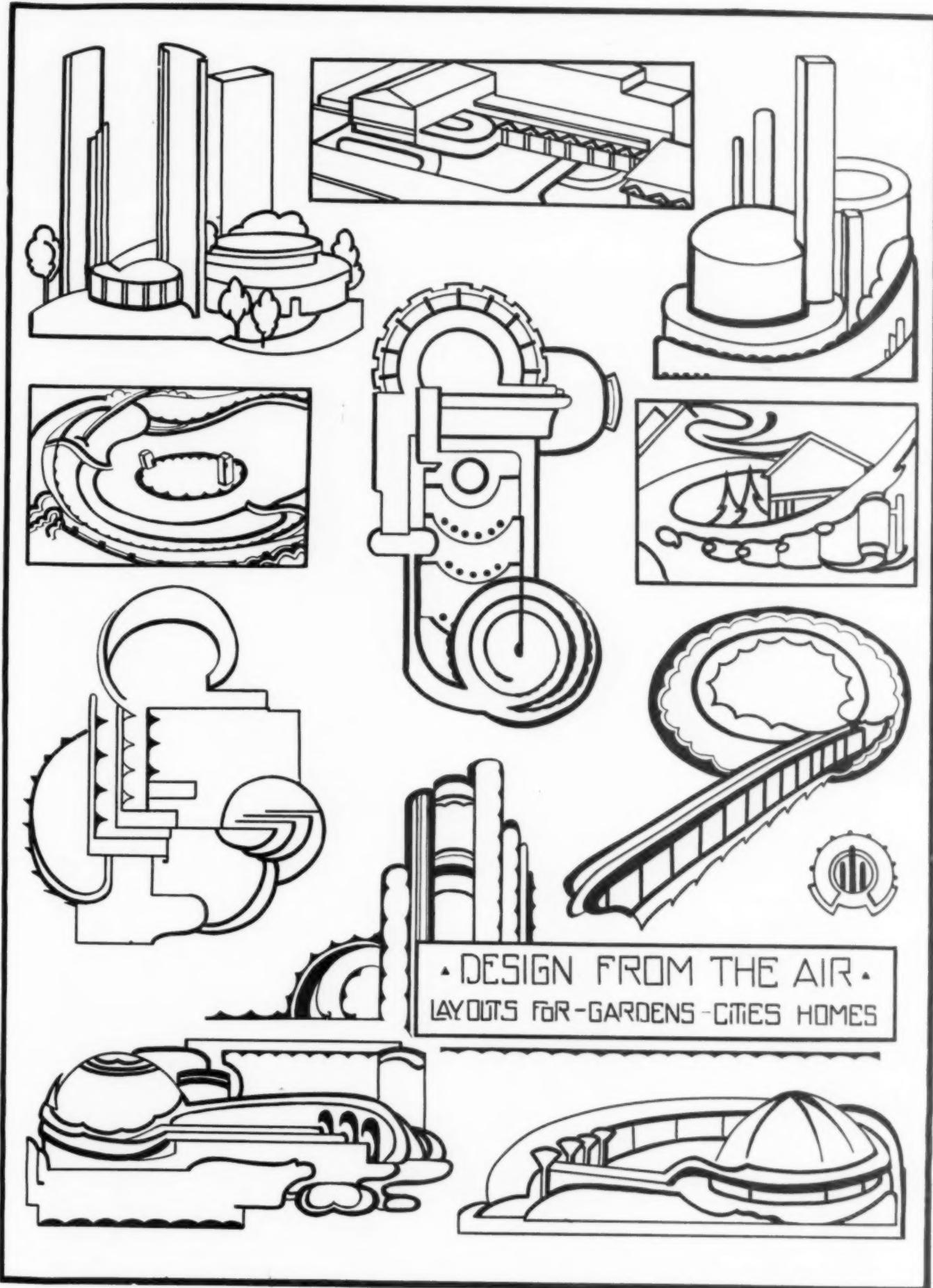
• CANDY BOX •

• LETTER HEAD •



Innumerable designs may be created, using the two fundamental forms—the circle and triangle

School
Arts

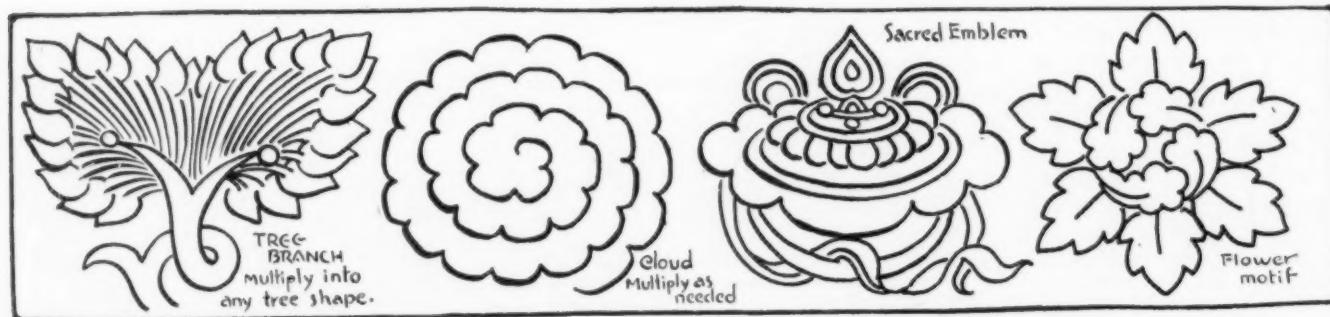


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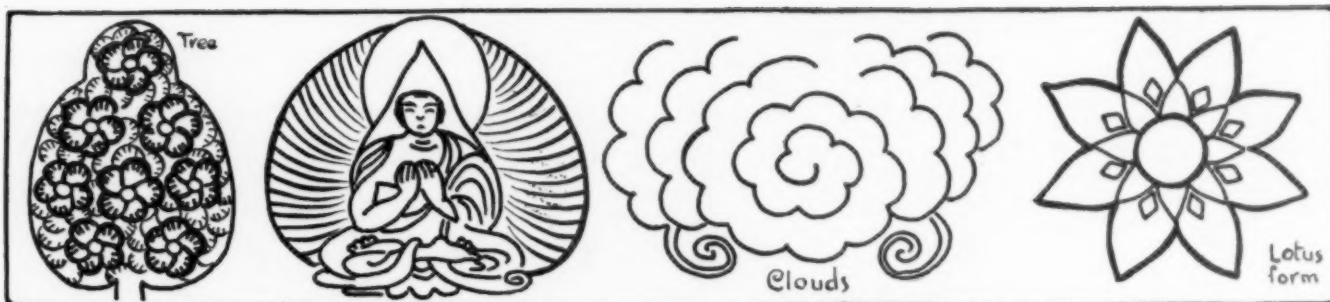
Oct.
1939

53

New York Fair designs as imagined from the air



Tibetan Devil Dance Festival. Yama, god of hell, stabs the red dummy figure which represents the toes of Lamaism. The dummy is held by a Skeleton Dancer, and behind him stands a Black Hat Lama with a skull bowl



THE NEWARK JUNIOR MUSEUM PRODUCES a TIBETAN PAGEANT

LAMONT MOORE
Newark,
New Jersey



IT WAS three o'clock in the afternoon. The children's room of the Newark Museum was crowded with young people, one hundred and fourteen of them. These members of Junior Museum were about to appear in their annual play based upon some phase of the Museum's work. This year the unusually fine Tibetan collection belonging to the Museum served as source material for the production. And so the members of the cast wore appropriate costumes which they had made. There were Tibetan townspeople in blue and brown, nomads in purple and green, and the omnipresent Lamas, priests of Tibet, represented by a group of children in brilliant robes of red and yellow. A gong sounded at the entrance to the Museum garden. The play had begun.

• Outside, the audience was seated on the lawn facing the Museum building. But overnight the efforts of the scene painters and designers had transformed the brickwork of a modern American building into the walls of a Tibetan monastery. Huge sacred paintings hung from the roof; numerous prayer flags fluttered in the wind. The great staircase leading to the chanting hall was hung with streamers and over the entrance two deer guarded the wheel of life. On the right, the shops of the townswomen were set up—umbrellas of various shapes. On the left, a Tibetan nomad family's tent attracted the audience as the story began. Our Tibetan father and mother received a visitor who told them of the great Devil Dance Festival to be held in the town square. The two children wanted to go and finally persuaded their parents to take them.

• The next scene presented the townspeople on the day of the festival. Shopwomen sold their goods. The children played Tibetan games. A caravan entered bringing strangers from distant places, and perhaps, to the Tibetans, the most interesting stranger of all was a tall American.

• Again the gong sounded and the people took their

places to watch the devil-dancing. Red-robed Lamas with their prayer wheels solemnly paraded to their reserved space. Then the High Lama descended the stairs to take his place on his throne. Trumpets from the roof announced the beginning of the dance—the orchestra began its weird music and the dance was on. A host of strangely masked figures performed their steps. Skeletons, the animal spirits, and the Terrible Ones danced a dance of thanksgiving for the destruction of the enemies of Tibetan religion. And as the last dancer disappeared, the townspeople, Lamas, and visitors followed them into the Junior Museum. The Tibetan Pageant was over. It had taken three months' preparation by Junior Museum members and its performance took twenty-five minutes.

• Perhaps the reader may wonder why so much preparation was done for such a short performance. The answer is that the preparation is the most important part of a Junior Museum production. For three months the Round the World Club composed of 7, 8 and 9-year olds, studied Tibet. They made prayer wheels, hats, jewelry, prayer flags—in fact, all the properties. The Drawing Club produced the scenery under the direction of an older member of the Junior Museum. The Modeling Club worked up the thirty-five masks for the dancers. The Sewing Club made the costumes. All the clubs contributed to the play in some way, which was itself written by two of the Junior Museum boys.

• The children not only learned about mysterious Tibet but they exercised their hands and ingenuity. Perhaps the most worth-while phase of the pageant's preparation was the "communal" idea that developed. Every child was participating in a group project involving the energy of at least three hundred children. And as the voices of children and parents mingled in the Junior Museum after the performance, if one listened closely, these words were heard: "Well, what did you think of it? Pretty good? Next year it will be better. What's the play going to be about next year?"

USING PAPER

ENID W. COMBS, Art Instructor
Central High School, Grand Rapids, Michigan

Model with newspaper. Crush, wrap, roll, model, add on newspaper and bind the creatures of your fancy with any string to hold the general shapes you wish. Donna and Beverly of the 7th grade, start their bear. See illustration 1



Then with cut strips (or torn fragments) of paper toweling, well pasted, continue the modeling. Donna and Beverly "working in" toweling on the bear's foot. See illustration 2



Clowns by Georgiana and Helen—7th grade

When he is all shaped up as you like and has had a chance to dry and harden, paste perhaps two more layers of the strips of toweling all over to make a nice stout surface. See illustration 3



Let him dry thoroughly (a day at least is necessary) and he will be ready for any painting that is essential to his personality.

Shellac, if you want a sturdier piece and don't mind dimming your colors.

Newspaper modeling is great fun in the Junior High School and gives this age boys and girls a chance for good vigorous handling of very plastic paper materials. For these, one needs newspapers, string, paste (any kind, even flour and water will serve), paper toweling, paint (alabastine, or showcard), and shellac. See illustration 4

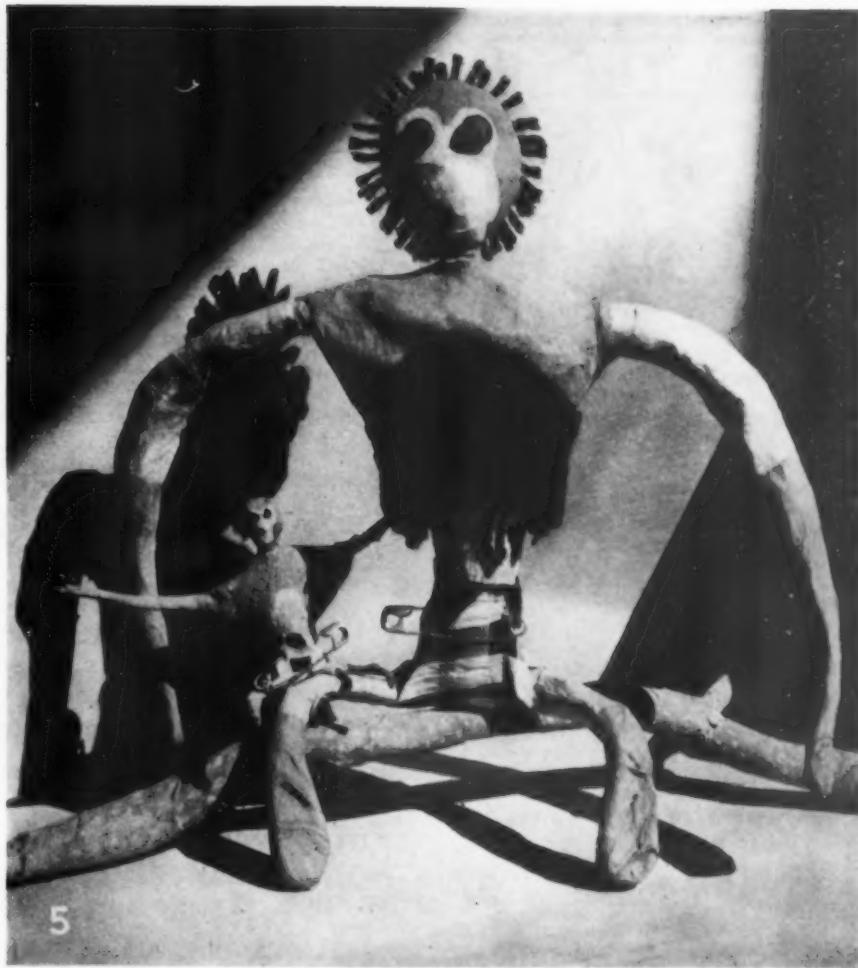


MORE THINGS IN THE ROUND FOR
JUNIOR AND SENIOR HIGH
SCHOOL STUDENTS

Fibre Cord (a paper wrapped wire, manufactured for use in wicker furniture) and Paper Toweling offers another and more "modely" paper material. The cord is first bent or twisted to general movements then paper strips pasted and modeled into and over the fibre cord as bulkier forms are wanted. "Monkeys Are the Funniest People," made by a 10th grade boy, is a fibre cord and toweling figure completed by painting with red and yellow showcard color and dressing with bits of black yarn, black and white plaid silk and safety pins!

Other fibre cord figures have been made, leaving the cord (which comes in a variety of colors) exposed and using occasionally cuts of colored blotting paper for a more abstract suggestion of form. Such figures have made very amusing table decorations and have been photographed for title pages in the school annual.

Figures made this way
have been lively parts
of many school affairs

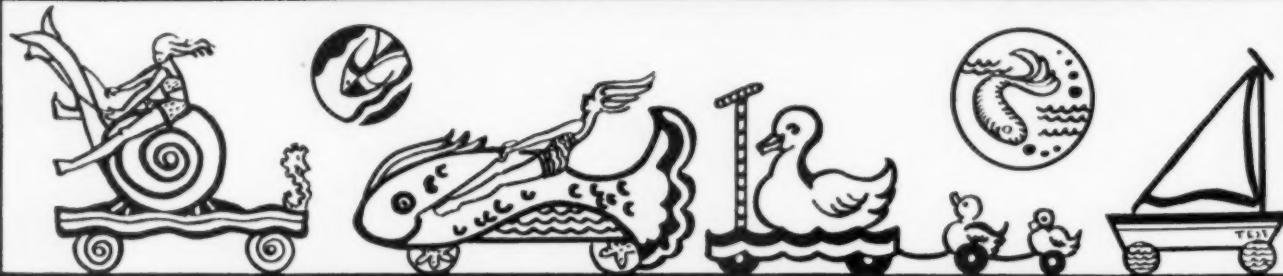


Monkeys are the Funniest People. By Clayton Kelley, 10th grade

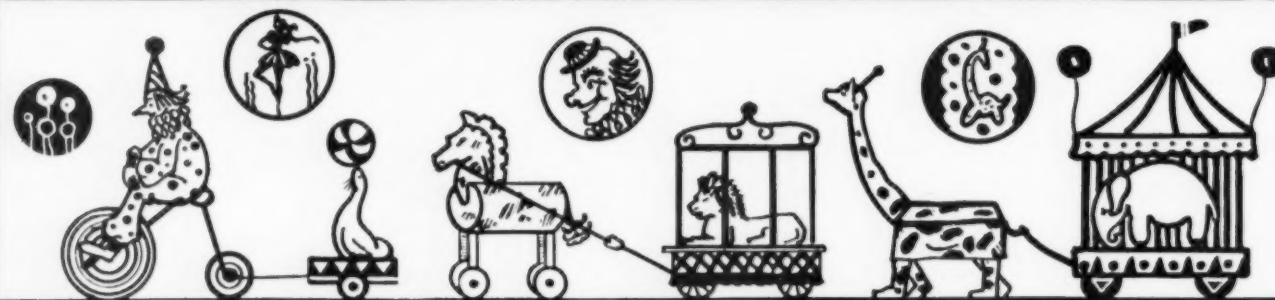


Getting ready for Book Week for the Junior Library. "Daniel Boone" and Dr. Doolittle. Paper modeling of story book characters by 8th grade class. Central High School, Grand Rapids, Mich. Teacher, Enid W. Combs

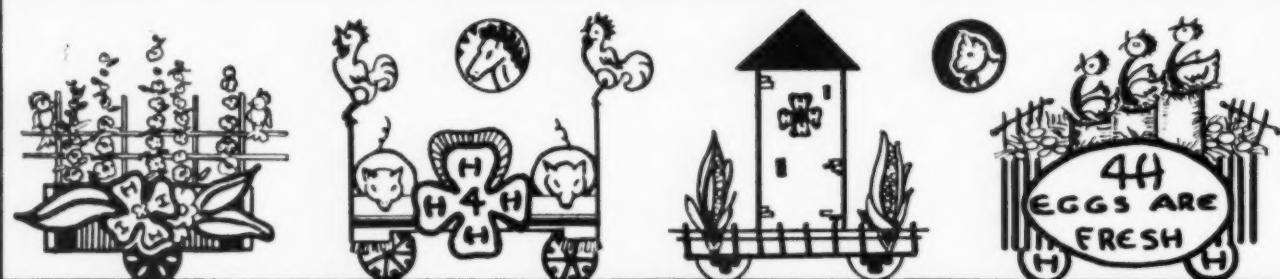
• THE PARADE...AN ART CLASS PROBLEM •



SCOOTERS AND WAGONS IN WATER FESTIVALS •



THE SCHOOL CIRCUS IN PARADES •



4H PARADES •



CONSERVATION FLOATS AND FLOWER FESTIVALS •



• HOMECOMING, PATRIOTIC, HISTORICAL •

Evelyn Shook

School and city floats—a live design and color problem
Every community and school has its parade days

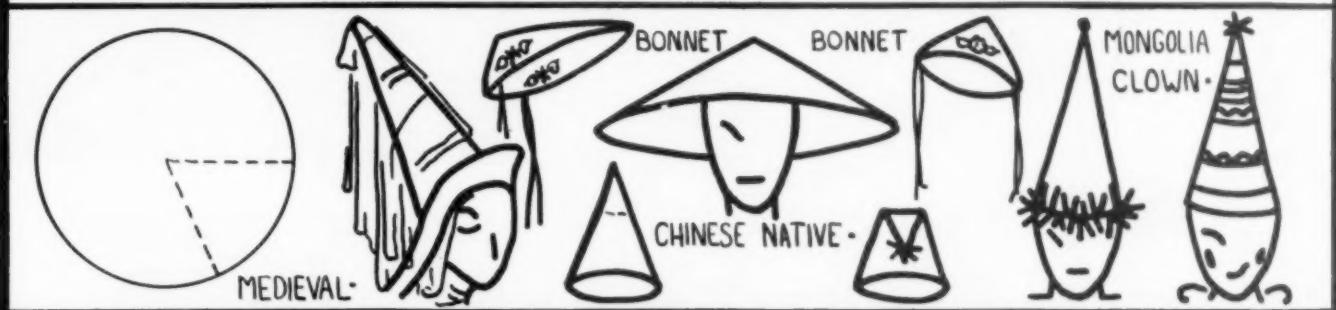
School

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58



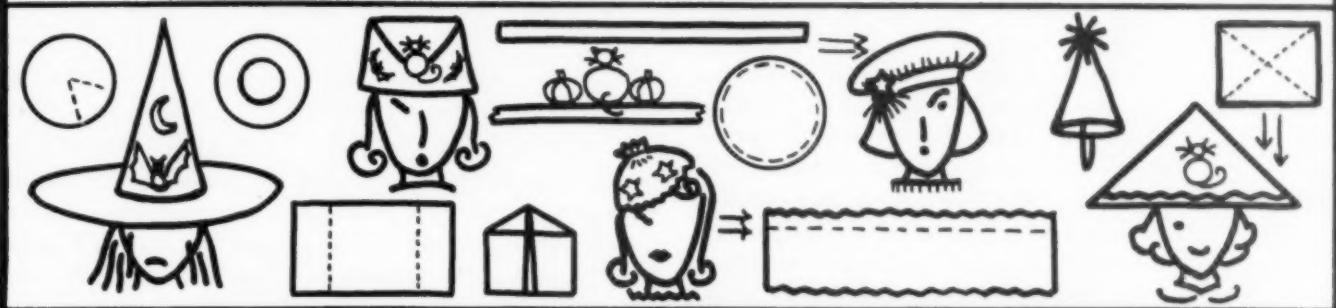
HATS CONSTRUCTED WITH OATMEAL-SALT AND HAT BOXES •



EXPERIMENT WITH CIRCLES TO MAKE HATS •



MODIFIED RECTANGLES • FOLDED AND PASTED • TO MAKE CAPS AND BANDS



HATS FOR HALLOW'EEN PARTIES • PLAYS AND PARADES •



PAPER SACK HATS

PAT GREENE



ART and the MUSEUM

A Challenge to American Schools

HERBERT BEARL

Bentley School, Brooklyn, New York



N THE history of American art there has been no single institution, with the exception of the world's fairs, that has reflected and influenced American art as much as has the museum.

The museum is the pulse of American art education, for like a great power plant it harnesses the forces of nature and generates a commodity that lights the homes of the nation and makes the wheels of industry turn; the museum draws from our cultural heritage and generates a social commodity that uplifts the soul and senses of all who have discovered it. It is not a new idea, for the first museum on this continent was founded in South Carolina three years before the Declaration of Independence, yet its application and value are growing steadily.

- Many people believe that because of the museum's educational potentialities, especially for art, the universal nature of art can best be taught through the museum idea. It is also believed that the museum can be used as a method and means for bringing the world into the schoolroom. It can be used for integrating the school curriculum (both in primary and secondary grades), and it can be used for teaching the principles of democracy and good fellowship that we need so badly today. This is a great deal to expect from any single institution, yet with the added concept of the school the school-museum becomes invincible.

- Our aim in teaching children invariably is to intro-

duce a phase of man's knowledge in such a way that the child will want to learn and enjoy while learning. The motivation of the will, the desire, on the part of the child, to learn has always been the teacher's greatest problem and it is in this connection that art has come to the rescue of the conscientious teacher.

- Finding its way, then, into the hands of the non-art teacher as a sort of universal language that all can understand, it appeared that the nature and value of art as a subject for independent instruction for art's sake became questionable. It was felt that the value of art lay in its relation to other activities of man, hence parasitical. Few teachers can forget how art, as a result of this belief, during the depression was first to be cut in the school budget. It taught us to seek a more solid foundation for this subject.

- It is difficult to establish the premise that art for art's sake does not exist. At the most, however, it exists in the school only for the few rather than the many. As much as teachers like to treat each child individually, in a democratic society where the majority rules, where education is for the greatest number rather than the few, we must have the welfare of the many foremost in mind. We must think qualitatively of this majority.

- Few will deny that the greater number of our students will not become artists and designers. But what everyone will be called upon to do, and do well, is exercise taste and critical judgment. Few teachers agree on any set of "objective" principles for under-

standing and appreciating art. But all will agree that every child must develop good taste, and that invariably comes through art education.

• If art is taught for its own sake then one's taste will be limited to works of art alone. But if art is taught in connection with everyday life, with everyday school-life, then appreciation on the part of the child will go further than the four walls of the art room, further than the principles of art over which we bicker. This vitalization of art we call integration. Thus to integrate in art is to weave it into the web of experience; to integrate is to make art an inseparable part of the child's environment. This must be done for all not just a few.

• One successful method of achieving this interrelation has been through the museum idea. The importance of this movement in museums is attested



to by the facts: that large museums of all types are adopting liberal policies for youth education (see *School Arts* for October, 1936); that children's museums are increasing in number ever since their inception at the turn of the last century; and that only last May 1937 the first World Congress of Museography met in Paris.

• The museums, on the whole—at least those having adequate programs for children—have prospered mainly because their attendance has been voluntary. The School Art League of New York City yearly encourages upward of 45,000 boys and girls to participate in museum activities. The child in the museum hopes the closing bell will never ring, while the situation in most schools is quite the opposite. It seems that the bell has become too symbolic of freedom in American schools today.

• One application of the museum idea which draws it closer to the school is its introduction in the summer camp. Many camps throughout the country



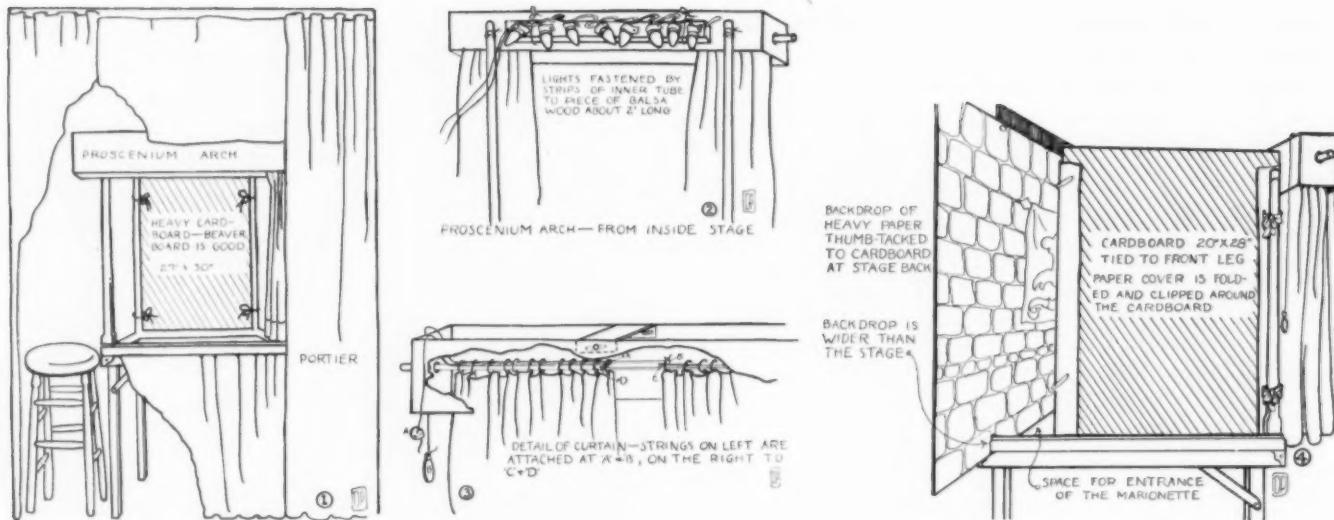
have incorporated the museum idea in their educational programs. This new type museum is being used as a means for integrating camp life, not as an end in itself. Here indeed art prospers, not for its own sake but as a part of a program in natural history, which is so representative of camp life.

• The older idea of the museum as a morgue for mummies and relics is not used in the newer camp type. The old, for one, depended on the adult level of appreciation for its maintenance. The camp museum has to be alive and kept alive. This can and is being done by the youngsters who are willing to learn while they play. The new museum isn't something adults have made for children but something children have made for themselves.

• An interesting experiment in a summer camp in Maine reveals how the camp-museum has evolved from the old idea into a functioning organism, and where the schools can look for inspiration. This camp-museum worked the same way as the larger museums of the country. The curators were all very young boys. Usually the older youths were the heads of the various departments and their staffs were made up of younger aspirants.

• Art fitted in wonderfully in this scheme of the camp-museum. It awakened interest in science through its representational and visual appeals. It was the guiding star in planning, mapping, diagram-making, and other museum fields. Science, in turn, inspired the artist, the talented few, to create murals based on what they had learned, as well as sketches from nature. Everyone, however, who participated in the museum activity had to know or learn how to arrange collected material for exhibits according to artistic and functional concepts. Even the mechan-

(Continued on page 7-a)



AMATEUR SCENERY for the MARIONETTE STAGE

D. E. PETTINGILL, Rochester, New York



WITH the awakened interest in marionettes as a hobby and the sale of so many good commercial marionettes, the consideration of an inexpensive stage for small home productions is very seasonable. Not only expense, but room in which to keep the stage had to be considered in our case. So, when we found that two card tables could be used and then folded up and put away again as usual, we had made a real start toward our marionette play. Another advantage for us was that, since there were only two of us to manipulate the marionettes, we needed a stage that we could easily reach across.

• For our stage, we placed one card table on the floor and then placed a second on top with its legs in the air. Thus we had the four legs to which we could fasten the scenery. If there is a brace on the under side of the table, the stage floor must be built up of a piece of cardboard on top of it. Curtains are effective but not essential. For our first play, we merely turned off the lights on the stage and made the necessary changes. But curtains do help and for our next play, we made some from the bottom of an old bathrobe. Curtains necessitate the use of a proscenium arch (the frame for the front of the stage) behind which the curtains are hung. Ours was made simply from two long pieces of cardboard about six or eight inches high and five inches or so wider than the card table at each side. This gives room for the curtains to be pulled entirely away from the opening. A study of diagram 2 will show the construction. The two long cardboards were held apart by pieces at the ends about three or four inches wide; through these we made holes for the curtain rod. If the cardboards are thin, additional braces may be desirable across the top of the arch. A study of diagram 3 will show how the strings were tied to the rings of the curtains so that they could be drawn open or shut.

• We placed our stage between two portieres and covered the lower card table with a large piece of cloth (Fig. 1). Another piece of cloth was hung down to meet the proscenium arch. The stage would also fit into an ordinary doorway if there were room on either side for the operators to stand. Perhaps the best part of the whole thing is the sport in adapting what you have to your needs and adding your own ideas as you go along.

• Light of some kind on the stage is quite important. We used a string of Christmas tree lights fastened to a piece of balsa wood (noted for its lightness) which was in turn tied to the inner side of the proscenium arch (Fig. 2). However, we liked the light from an adjustable floor lamp just as well or better for some scenes, and once we used a light that screwed onto the side of the stage. An extension light may also be used.

• The stage itself is almost complete. For every scene, we needed a backdrop, and so we took a large piece of heavy cardboard and tied it between the two back legs of the stage (Fig. 1). The backdrop itself was made on paper or cloth and thumb tacked to this supporting cardboard. In fact, all of our scenery was fastened with pins, strings, brass fasteners, paper clips, or thumb tacks, and could be easily set up or taken down. For an indoor scene, we used not only a solid backdrop, but a heavy cardboard on each side of the stage to which we could fasten paper or cloth painted to represent walls (Fig. 4). These were only about twenty inches wide and tied to the front legs of the stage. Thus on each side at the back, there was a space through which a marionette could be brought onto the stage. For a castle scene, one side represented the doorway to the outside and the other was fitted with stairs made from cereal boxes cut to fit and covered with paper. The backdrop must extend out on either side so that the audience cannot see where the walls end abruptly. It is a good idea to seat



yourself in the place of the audience and see what the scene is going to look like from there. Of course, no real doorways can be used, for the set must be open at the top to allow the passage of the marionette's strings. Heavy wrapping paper makes ideal covering for walls. For our castle, we painted stones with ordinary water colors and large brushes. Boldness of effect and as little detail as possible makes for the best scenery. The scenery, after all, forms a background for the actors and is not particularly important in itself. Instead of stones, wood or wall paper or whatever else is desirable may be painted on the paper.

• Be careful to have windows the right size for the puppets to look through. Our marionettes were about eighteen inches—a little large for the stage; smaller marionettes would be better. Fireplaces, pictures, etc., must all be in proportion to the size of the marionettes. This is not hard if you consider the height of these things on yourself and then make them correspond to the height of the dolls. Crayons, poster paint in jars, or powder paints may also be used.

• Out-of-door scenes may be very similar to indoor scenes if they are made as though between the walls of two buildings. On the backdrop another house may be painted, or it may represent the other side of a street and show a high wall, or shops. There is often a gap between the backdrop and the stage floor. To hide this, we made a long narrow strip which could be very low and used as a curb or higher and cut irregularly for bushes, or other uses suggested by the scene you are portraying.

• One of our most successful scenes was a woods scene using wings instead of the two cardboards which suggested walls on each side of the stage. A glance at Fig. 5 or Fig. 6 will show what is meant if you are not already familiar with the word "wing" as applied to the stage. We cut two wings roughly with a knife from corrugated cardboard and placed them so as to extend beyond the sides of the table. These were painted with poster paints. We took a large paint brush in each hand, dipped one in the blue and the other in the green and then simply dabbed it onto the cardboard to represent foliage. When this was dried we put in streaks of brown and orange for

the tree trunks and a few large branches. One caution must be taken: don't make the foliage on either side come too close together at the center of the stage so that the marionettes will catch on them in trying to walk about the stage. Two more similar pieces need to be cut and placed immediately behind the proscenium arch.

• Our backdrop was made of very thin cardboard and seamed in two places. Hills, bushes, foliage, and trunks were painted. The sky was cut out so that we could achieve various sky effects. Lighting helped a great deal to give the idea of night or day especially when we wrapped the lamp shade loosely in an old piece of dark blue silk for night. We also had a light blue cloth behind our scene for day and a black paper for night. For one scene, a hill just behind the wings was wanted, and we put in two small, flat pillows and covered them with an old velvet jacket. This was a night scene, and in the dim light, it was unusually effective.

• One time we needed a house in our woods. We chose to show only a corner of it as this gave us more room on the stage. The house was made simply from an old corrugated cardboard carton flattened out and cut to fit. We painted stones for the bottom part and designed a small window for just under the eaves. Of course we showed only a small part of the roof so that the house would appear large enough for our marionettes to enter (See Figs. 7 and 8). Every play calls for different scenes and will call forth new ideas. With the scenery described as a basis, many varied scenes may be developed. We found the most enjoyment came from using what we had about the house—bits of cardboard of all kinds, an old sheet, or a wool skirt—and making it serve our purpose; or perhaps we would alter our purpose to fit what we had, which often resulted in improving our original ideas.

• In order to operate the marionettes, we stood on stools about the height of the table. For some scenes we stood one on each side. At other times one of us stood at the back of the stage. If stools aren't available, perhaps a table or wooden boxes can be used. We found that we had only to look long enough to discover something that could be turned to our use.

ART ROOM MAINTENANCE

CLARA P. REYNOLDS
Seattle, Washington



THE need of organized effort in the maintenance of the Art room is obvious. Lack of it means waste of material, time, and a disorderly appearing room. For the sake of those beginning the work or those who do not feel satisfied with their way of caring for material, these suggestions are made. Some may have better ways of organizing their efforts along these lines. These suggestions are not for those.

- It is not intended to emphasize maintenance at the expense of the class work itself but a certain amount of organization will make for efficiency. Here is a place where we can teach thrift, responsibility in the use and care of material, and co-operation. Students should do all the work of maintenance that it is possible for them to do.

- The teacher should decide what jobs need to be done and should assign them equitably, make clear their duties, and see that they are performed.

- Where there are desks that can be locked, materials such as pencils, erasers, pens, ink, brushes should be given out for the semester, checking out at the close. Because of crowded conditions in some art rooms, it is not advisable for students to keep the brushes as it causes congestion at the sink when they are washed. In that case a monitor should be appointed to pass, collect, and wash them.

- Lettering brushes or special material not distributed to the whole class should be signed for and checked out at close of class.

- Where the materials cannot be locked up they should be distributed and collected by monitors.

- A monitor should see that the room is in order at the close of each class. Books should be collected and all materials put away in order. A monitor can be appointed to keep the bookcase in order, another can look after the still life cabinet.

- A list of jobs similar to the one following can be posted in a conspicuous place.

PERIODS	1	2	3	4	5	6
Close of Period	James	Rey	-	Aileen Alice	Tom	Jane Grace
Keeping Paint Jars Clean and Moist				Doris		
Keeping Paint Cabinet in Order				Phyllis		
Book Case					Sam	
Still Life Cabinet		Harry				
Paper Cabinet		James				

- Students should be held responsible for the appearance of their desks and should be penalized at the discretion of the teacher if they fail to keep them

neat, or mar them. The desks, particularly the newer ones, can be protected by tar board, chipboard, or tag board. American Bogus can be used on the side of the top and on the bottom of the drawer. An extra piece for each student to place under ink or paint and kept in drawer is a good plan. Ink or paint spilled on the desk or in the drawer should be cleaned up at once.

- The room has a better appearance if papers, books and wraps are kept out of the windows and off from the ledge of the cupboards. However, in some crowded craft rooms it is necessary to use the windows for block printing. In that case, they should be protected by oilcloth or cardboard.

- Materials should be organized so that there is a definite place for each kind. For example, one cupboard could be devoted to paper and cardboard, the shelves properly labeled; one shelf for ink, paper—normal, bond, and snowflake enamel; another for manila paper—white, buff, gray; the lower part of the cupboard for the large sizes, chipboard, railroad board, large sheets of pencil, charcoal, and water-color paper.

- Cupboard used for pencils, pens, tube paints and other materials easily carried away should be kept locked.

- Economy in the use of material is important. If students are not watched they will take several times as much paint as they need and will use it too thick, producing a bad texture, wasting material, and forming bad habits of work.

- When they cut paper they should be cautioned to put the paper not used in its proper place, small pieces as well as large.

- Dyes should not be thrown away after using but should be saved as they can be used again.

- Paint caked about the tops of bottles and inside can be scraped down, soaked, and used. A monitor can be appointed to look after this and to keep the paints moist.

- The brayer used in block printing should be cleaned with turpentine each period used. It is clean when the original color shows. Hot water will ruin it.

- Used paper, clean on one side, can be saved for practice work in brush and pencil exercises and trial sketches and designs.

- Tools should be kept in good condition. They can be sharpened by the manual department when necessary.

- Work should not be permitted to accumulate under the lids of the desks. Wet work, show card or oil, will stick to the lid if other work is beneath it, therefore that space should be kept for work too wet for the portfolios.

- Illustrative material should be classified; for example, one portfolio for Art II material, examples of perspective, still life compositions, trees, mountains,

(Continued on page 8-a)



GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

THE RAGGEDYS CREATE FINE INFLUENCE

LORNA SCHLEINKOFER, Teacher
EMILY B. GARRISON, Supervisor of Art
Ventnor City, New Jersey

AT THE beginning of the year, it was difficult to find a classroom interest for a first grade group, because it consisted of twenty boys and sixty girls. Previously all predominating interest was centered on Robbers, Indians, and Cowboys. The Raggedy Ann Story Books were discovered on the library shelves. The children requested the teacher to read these stories: Raggedy Ann Stories; Raggedy Ann and Andy and the Camel with the Wrinkled Knees; The Paper Dragon—A Raggedy Adventure; Raggedy Andy Stories; Raggedy Ann and Andy and The Golden Meadow.

● As the interest continued, the following books were brought in: Raggedy Ann's Wishing Pebble; Beloved Belindy; Raggedy Ann in Cookie Land.

● A second grade child, who had previously been in this first grade room, had a Raggedy Ann Doll at home. When she heard that these children were enjoying the stories so greatly, she came and offered to let her Raggedy Doll visit in the first grade for a week. She warned the children that Raggedy Ann was kind and gentle and didn't like rough boys to play with her. The effect was marvelous. Now they were asking Raggedy if she would sit with them in school. They put books in her lap, and carried her about the room to see a new picture. "Look, Raggedy, did you see Leroy's Boat?" etc.

DEVELOPMENT OF A PLAY

● *Oral Conversation.* The teacher overheard the children talking like the Raggedy story characters. One boy who was a tease was having a finger shaken in front of his face and the second child was saying, "You old Mr. Doodle, you, if you don't stop teasing Barbara, I'll swallow you, I will"; "And who are you?", was the reply. "Why I'm Paper Dragon." A little girl fell and tore her dress but did not hurt herself. She said, "I'm Raggedy Ann, it doesn't hurt me to fall, I must have a cotton stuffed body."

● Realizing how real these characters were and how close a part they played in the lives of this group, we had the children choose characters in the story most like them, and then they gave a play including the adventures of Mr. and Mrs. Doodle, The Fairy Witch, Raggedy Ann and Andy, The Paper Dragon, The Gnomes, and Children from the Golden Meadow.



THE PLAY

(The Dialogue worked out with the children. Explanatory to the audience by one child)

"Raggedy Ann and Andy are two dolls.
We first met them in our story books.
Then we won a Parent Teacher's prize.
So Mrs. Plumb got the Raggedys to come and live with us.
They have adventures when real people are not around.
We will show you how they play.

Characters (all children were costumed)

Raggedy Ann	The Fairy Witch
Raggedy Andy	Ducky Daddles
Mr. Doodle	Billie Bettle
Mrs. Doodle	Betty Bettle
Miss Daisy	Jack in the Pulpit
Gnomes	Field Mice

Golden Meadow Grasses

(Continued on page 8-a)





THE CHARM of FINE ARTS

FLORENCE PENN

Supervisor of Art
Coffeyville, Kansas

IF ONE should enter any one of the sixth grade rooms of our elementary schools during the month of March they would find intense excitement and enthusiasm, because it has become a precedent in Coffeyville to develop a united construction project and mural in the seven ward buildings.

• This past year, after much discussion by the boys and girls, the Wagner opera, "Rheingold," was chosen for development. Perhaps the reason for this choice was the fact that the children had heard this opera on the Damrosch radio programs and were studying the story in their reading classes. It seems to me nothing could have offered a finer field for creative work since very little illustrative material is available on the subject and it served to unleash the imaginations of about three hundred sixth graders.

• Perhaps you would like to know something about the organization of our project. We have seven grade buildings and each year, through discussion and popular vote of the children, a subject is chosen. Then they choose from the story the scenes they wish to develop into a construction project and a mural. The only limitations placed upon the problem is the size. Each project, when

completed, is 6' x 2'4" x 2'6". The murals are on 36" oatmeal paper and are 10' in length. With these limitations, if they could be called such, the children start to work. They are divided into committees and must rely upon their own initiative in constructing the properties needed in their scenes. It would be extremely interesting if one could have a list of the things used in but one of the seven projects—wire, plaster of paris, wood, clay, soap, cellophane, neon tubes, etc.

• This energetic activity usually lasts about six weeks, the results of which are displayed as a unit at our annual Spring Art Exhibit. The mural, serving to tell the story more in detail and act as a border to complete the entire unit, is hung above the project.

• The children are not the only ones who are delighted with their results. The parents and townspeople are most interested as well as enlightened by the detailed picture story of an opera with which they were only vaguely familiar.

• The teachers in each building having direct charge of this problem and deserving credit are: Ruth Howard, Willa Mae Darr, Marjorie Gudgen, Frances Godden, Irene Rylander, Dora Morrison, and Vera Ingram.

CORRELATING ENGLISH WITH ART

NINA E. KRUEGER
Milwaukee, Wisconsin

EVERY year my beginning seventh grade Art class makes and binds a book in correlation with their English work. Each year we use a different idea. One year it was their own version of Winnie-the-Pooh, once a bird book, and once a series of imaginative animal stories. This year they are working on a holiday book. It will carry through the year and will not occupy all of their class time. Their English teacher is gifted with a whimsical turn of mind and she passes it on to her students with very original results.

• Their first group of stories, for Halloween, are delightful. The idea was developed spontaneously in the Art class. One child started orally with the idea of a pumpkin who was frightened at the idea of being made into pies. His adventures are hazardous and thrilling from the time he has eyes, ears, nose and mouth made by a kindly woodpecker and a witch brews his arms and legs in her kettle. The class went into a serious argumentative huddle in the working out of his destiny.

• Their stories are written and corrected in their English class and the best ones chosen and numbered to give the proper sequence to the story. The illustrations are made on 9 x 12-inch manila paper. They are kept very simple, drawn with crayons and painted with water colors.

• The books are made large enough so that the stories and pictures have a 2-inch margin. The books are bound either in book cloth, cretonne, or construction paper. They are made with hinge covers and 1-inch strips of cardboard are used between pages to keep the book from bulging as the extra pages are pasted in. The covers are made with two thicknesses of chipboard and are punched and laced very tightly. Lacing instead of sewing allows for more pages to be added if necessary.

• These books always make acceptable gifts at children's hospitals at the end of the year.





CORRELATION OF ENGLISH AND ART

HERE is no better opportunity for correlation in the work of the school than that which exists between literature and art. The possibilities of such correlation have been demonstrated by the eighth grade of the Junior High School of the Platteville State Teachers College in the study of Irving's delightful story, "Rip Van Winkle."

● The interest of the pupils in the story ran high, proving that it has lost none of its charm. To these students the characters were real; their idiosyncrasies, mirth provoking. Inevitably, the desire to write a dramatic version of the story developed. The scenes were planned, the conversation worked out, and the question of producing the play in assembly was discussed.

● What sort of looking fellow was Rip Van Winkle before his long sleep? How had his appearance changed when he awoke? What peculiar characteristics had the mountain glen where Rip met the odd-looking personages playing at ninepins? How could this be represented in a play? These and many other questions of a similar nature arose; and, quite naturally, such as came within the art teacher's province were referred to her.

● Then, under her supervision, began a search for descriptions and pictures of the Dutch villages and villagers of early colonial New York. Sketches made of material thus obtained were later worked up into simple colored chalk illustrations of the various settings and scenes which seemed best suited to dramatization. Through the art teacher's suggestion that some of the color sketches might be preserved, was stimulated the desire to create something more worth while. It was agreed by the pupils that miniature stages representing the favored scenes would be quite expressive of their interests. One section of the class chose to portray the amphitheater in which occurred the memorable game of ninepins. The other group selected the scene in front of the village inn, during the course of which the sage discussion of the junto was rudely interrupted by Dame Van Winkle.

● Thus, while in the English department creative writing was being emphasized and originality in dramatization encouraged, in the art room creative construction and invention were having free play. In accordance with this inventive spirit the racks making up the setting for the amphitheater scene were modeled from paper pulp made of old newspapers and the same medium furnished the ground for the second stage. The old inn and the houses built from cardboard boxes were painted with alabastine, while sponges, colored green, supplied foliage for the trees.

MARGARET FRYE, Supervisor of English, Junior High School
AGNES JEAN DOUGLASS, Head of Art Department
Platteville State Teachers College, Wisconsin

● Next in order came the construction of the figures which, after their proper proportions had been determined, were made of wire foundations padded to the desired forms. To each figure was added a clay head modeled and painted to represent a character, as it was conceived by the imaginative mind of youth. The question of costuming was settled by using homespun or similar material with such accessories as high-top boots, belts, and jerkins, fashioned from old kid gloves.

● When the characters and settings were completed, the very important matter of stage arrangement was given due consideration. While this was being discussed in the art room, it was also stressed in relation to the dramatization being staged in the English classroom.

● It seems irrelevant to add that this correlated work, carried on simultaneously in the art and the English recitations, met with the unanimous approval of the class. The criticism (so often expressed by teachers of literature) that such procedure as this scene construction is not literature and, therefore, is a waste of time that might better be devoted to study, does not apply here, since the work was carried on during periods set aside solely for art under the supervision of the art instructor. And who among the critics will not be ready to admit that as a result of such correlation the classic "Rip Van Winkle" must have taken on a deeper and more enduring significance?



STAGING a MARIONETTE SHOW for the FIRST TIME

OLIVE JOBES, Art Supervisor
Prescott, Arizona

WE made Rip Van Winkle's acquaintance when we bought some new books with the proceeds of a school paper that the sixth grade published and sold for a penny a copy. Rip proved to be so interesting that we did not want to say goodbye to him. Now it so happened that a traveling marionette show had visited our town just a few days before this, and it too had captured our imaginations. The two things inspired the decision to produce Rip Van Winkle as a marionette show.

● As we had never done this before we used very simple steps. We divided our class into different committees to take charge of the many steps in making a marionette stage production. The project showed a splendid spirit of co-operation in the class.

● We wrote the play so that it told the story just as Irving gave it to us. We divided it into scenes where the time and setting demanded. If it were possible to bring the atmosphere of the story in through the conversation without making it stilted we did this. The introduction of the story, the presentation of the players, and the part of the conclusion that could not be brought into the play itself were given by a reader in costume who took the part of Diedrich Knickerbocker. This reader enjoyed the part immensely. He sat in front of the stage and smoked a long, curving-stemmed pipe meditatively when not speaking.

● We made our stage from the largest, heaviest, wooden box we could find, with a floor space 24" x 44". The front and top were open to make the stage. The name of the theater was chosen and the front design planned on a reduced scale first. It was kept very simple so that it would not detract from the stage, which should dominate. As some rich blue brocaded material was available for stage curtains the class decided to use gray, black, and blue for the color scheme of the stage front. The columns were easily made from heavy matboard, and then tacked in place.

● The scenery was planned on small 9" x 12" paper and enlarged on oak tag sheets 24" x 44" to fit the stage. Then it was painted in realistic colors with showcard paints. The scenery shifters thumb tacked each scene in place as it was needed for background. Our play needed three main settings: the exterior of Rip's home; the street in front of Nicholas Vedder's Inn; the Catskill mountains. Each of the scenes was supplemented by removable parts to fit different acts. Rip's home after his return was shown broken down and surrounded by debris. Nicholas Vedder's Inn had a new name and a new sign after twenty years. A sliding piece showed the amphitheater in the mountains where Rip watched the game of ninepins. Old mounting boards were cut the size of the floor pieces. Gray cobblestones were painted with showcard color for the street. Narrow green crepe paper strips, fringed, were pasted overlapping one another for grass.

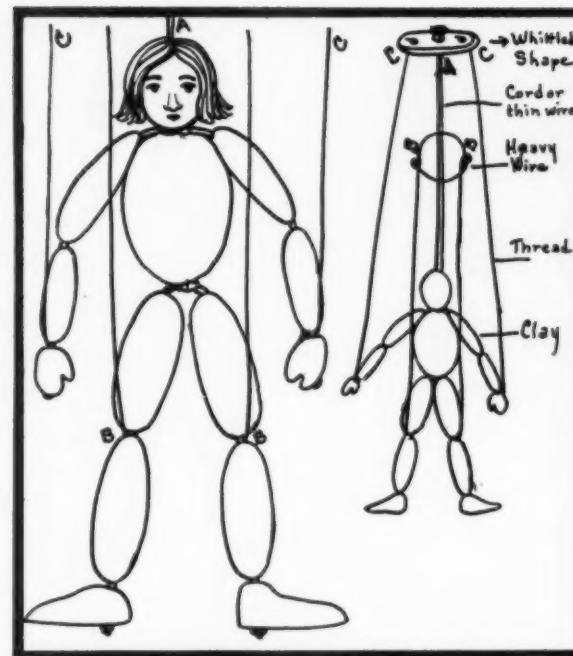
● The stage properties were made by the boys while the girls made the clothes for the marionettes. Tiny furniture was made, including the old-fashioned bench where Nicholas Vedder and his cronies sat and listened to the schoolmaster read the paper. The tiny newspaper was a work of art. It was a great deal of fun to make Nicholas Vedder's long, curving-stemmed pipe, Rip's gun, Dame Van Winkle's broom, the wee ninepins, and all the other equipment needed.

● The marionettes were modeled from clay, with each child helping. The first essential of a successful puppet is limberness, so we modeled the parts separately, giving us a division at each joint. The heads were loosely attached so that much freedom of head action was possible.

● The body, upper and lower arms, upper and lower legs, feet, hands, we modeled in pairs, after studying proportion. While the clay parts were still damp a heavy needle was worked through the center of each part where connecting cords were to be placed.

● When completed the men were from ten to twelve inches high; the women were ten or less; and the children six to eight inches high. These sizes were varied to show individual characters. Wolf demanded separate construction plans. The general proportions of the parts follow the plans we use in figure drawing. The head length from chin to crown was a little over one-seventh of the height of the figure, as marionette heads need to be a little larger than average. The head can be modeled first and used as a measure. The body was twice the head's length, and twice the head's width, but was flattened a little. The leg parts were made as long as the body, and the arm parts were made a small fraction shorter than the leg parts. The feet were made as long as the head, and the hands were made just a trifle shorter. Marionettes should have heavy good-sized hands and feet so that the person controlling them will feel the movement through the weight.

● The head was the most interesting and the most difficult thing to make. We modeled an egg-shaped ball and added the nose and ears with soft bits of clay on a line half way down from the top. A well-shaped head is high above the ears. The profile of the marionette gives the face its character. A child's head will be round and smooth, with fat snubbed nose. The nose should be very definitely shaped, high and hooked, short and stubby, or long



A marionette easy to make

and pointed. On children the chin is round and smooth. On old people one can show that the teeth have been lost by a long, curving line cutting in from chin to nose. After the chin and nose have been added we model the eyes, by making a depression at each side of the face just at the top of the nose line for the eye sockets. Place the eyes far apart to give an honest, frank expression. There are no villains in Rip Van Winkle, but Dame Van Winkle was given a very shrewish cast by placing her eyes close together. The cheeks may be modeled out very softly.

● When the modeled clay parts were dry, we painted them with an all-over coat of showcard paint, mixing yellow-orange, grayed slightly, for flesh color. When this was dry we were ready to paint the faces. We studied the lines that make faces pleasant, cross, humorous, stern, smiling, and sad. Then we talked about the personalities of the characters in the story. When we had clear pictures of each person's face, we painted the heads with showcard color, keeping all lines very simple. We used black or brown lines for eyebrows and lashes, blue or black for irises, with a little black dot in the center of each iris for pupil. The mouth was painted red, and was kept very small, except when a larger mouth was needed to show personality.

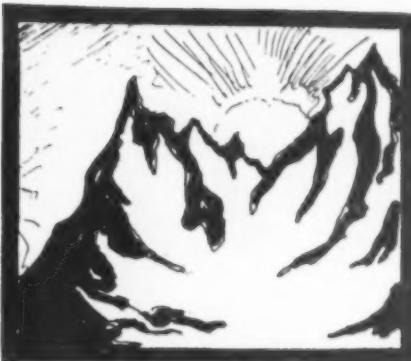
● Bits of yarn in brown, black, and yellow made the hair. Any heavy floss, soft rope, or bit of fur can be used. For the aged Rip's white hair we used cotton. The wig is glued to the head.

● We dressed the men in coats and trousers made of dark cloth, with white collars and cuffs. Of course, the men wore their trousers to their knees, and long hose. The Dutch ladies wore full skirts and blouses that fitted over the skirts with a short flounce. Their aprons, caps, and fichus were white. We found that soft materials loosely fitted to give our dolls lots of movement were best. The children brought bits of cloth from home for the clothes.

● We tried several ideas for controlling our dolls, but we found a simple method using a wire hoop, a short stick with three holes in it, and five strings, to bring us the best results. The clay parts of the body were strung together on a heavy cord running through the center of the body, with joining cords for arms and legs. This cord must be given just a little slackness where it is knotted at the joints. The main controller was whittled by the boys from bits of soft pine, very thin, 1" x 3", and then holes were put in each end and through the center by punching with a hot ice pick. The central control string which was attached to the head ran to the central hole of this controller stick. This string should be a little stronger than the others as it bears the weight of the marionettes when they are not in action. The arm strings were attached to the wrists and then the threads drawn through the holes in the ends of the main control stick and tied. The strings for the legs were attached to the knees and then fastened to the opposite sides of a stiff wire hoop. The hoop was about four inches in diameter, of very heavy wire, which the child rolled back and forth to achieve a walking movement for his marionette. We used a heavy, stiff, black thread for the strings. It takes practice to make the marionettes walk as one wishes them to. If the feet touch the floor with each step it is easier to control the actions of the doll.

● The boys and girls who were chosen to speak the parts of the players manipulated the marionettes. This was necessary to suit the action to the words. The varied opportunities of such a problem gives every boy and girl a chance to work with his class cooperatively in the kind of work that suits him.

● This marionette play was staged by Grade VI, Lincoln School, Miss Hazel Skidmore, teacher.



THE MAKING OF INEXPENSIVE SLIDES

CYRUS W. WESTEREN, Instructor of Fine Arts, Boulder, Colorado

"THE paths of teaching lead but to the grave, or to economy."

• In the heart of every teacher there is a hopefulness of a time when she will have all those materials she needs for her classes. Look around you and you will hear,—

• "If I only had the materials to work with I could really do things with my class. But the requisition is too intangible. It does not allow for all my needs. This is my handicap."

• Yes, the teacher has always had a hard time with her budget. It has never been quite sufficient to erase worry from the mind of the instructor. And now the annual budget is cut. Horror! What now?

• Under such conditions I found that I could accumulate little, or more truly no money for slides to illustrate class projects, without taxing the department budget, already tottering under the strain. So I began to experiment with various brands of papers. I dipped them in solutions in an effort to make them the more transparent. I used linseed oil, turpentine, machine oil, and finally shellac. Tracing paper showed the greatest possibilities for success so I experimented with many brands. And this is the result:

• A drawing on a fine grade of tracing paper, glued on a card-board frame the size of a standard slide, and shellacked, will make a perfect slide, offering still more possibilities than the glass type. And the expense will be cut to a minimum.

• The method. Cut the frame of the slide from some stiff quality cardboard, making sure that the slide will fit the machine in which it will be used. The standard sized slide will measure three and a quarter by four inches. The inside margin may be cut to any desired size, depending on the subject, or each slide may be cut with the same border. I have found this latter method the best, with a half inch border. Use a sharp knife or razor blade to do the cutting. Now take a piece of fine quality tracing paper (you will find the different brands throw more or less transparent light) the size of the outside margin and paste or glue it over the slide. When this adhesive is thoroughly dry the paper is ready for use. Pen and ink alone is very effective, or pen and ink with wash. Water

color alone will give splendid results if intense colors are used. Many beautiful color slides can be made with this medium. After this drawing has been made on the tracing paper, the entire slide must be made more transparent and more fireproof. One or two coats of white shellac will serve this purpose. But be sure to cover the entire slide, face, back and frame. When the slide is thoroughly dry you will find it very efficient for classroom or lecture room use. You must, however, watch that it does not become too hot in the machine, for some of these heat up more quickly than others. I have found that in a hot machine I can keep the slide in view from six to eight minutes without harming it in the least.

• As a method for use in the schools of the country, I believe it has limitless possibilities.

• For instance, in the high schools the student may make his own slides to illustrate some story or talk. The slide would not be as practical in the grades for the pupil because of the small scale drawing it necessitates.

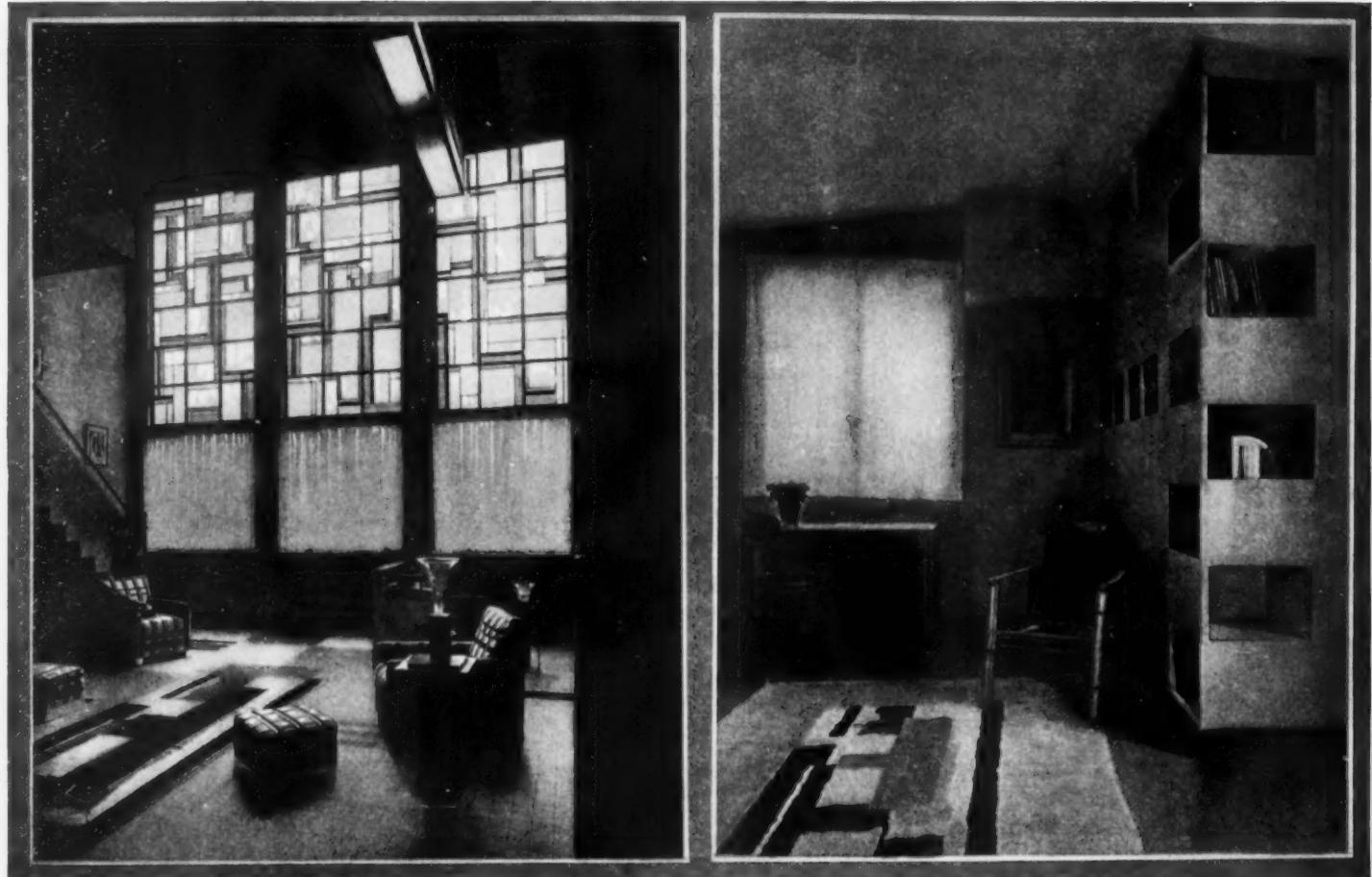
• The instructor, on the other hand, will find the hand-made slide almost invaluable in demonstration.

• Besides using the slides in a wide variety of techniques for demonstration in all classes and in public lectures, I have found their use with glass slides extremely practical. By placing a paper slide over a glass one of some painting, sculpture, or architecture, you may readily show the movement, or the line, the composition, or the center of interest. This very clearly marks out all the compositional features of the work and the instructor need not go up to the screen and indicate with a rather inadequate hand or long staff these points. These slides will, if used carefully, last a long time, but there probably will be cases where a greater precaution will be desirable. In this event, the cardboard frame may be removed and the tracing paper drawing mounted between two pieces of glass. The result will be no clearer but less destructible.

• For the instructor who wishes to economize in expenses and at the same moment create new interest and attention value in the student, I recommend this slide. May it serve you.

THE COMPLETED SLIDE





THE RELATION OF A SCHOOL ART PROGRAM TO HOME IMPROVEMENT

KATYE LOU HIGHTOWER
State Teachers College, Hattiesburg, Miss.

THIS study was an experiment carried on in an average consolidated school to determine the relation of a school art program to home improvement.

● In order to determine this relation a survey of a representative number of homes was made, using "An Analysis of the Observable Art Qualities of a Home." This analysis was based on the writings of authorities in the field of Art Education. With this information as a basis, five units of work were developed and taught. At the close of the year another survey was made, using the same analysis, to determine any improvement that might have been made in the home as a result of the art experiences of the children.

● The Itta Bena Consolidated School, where this study was made, is located in a small town of about 1800 people. The majority of students who attend the school are tenant children, generally of low standards of living and of very meagre circumstances. The school enrollment may be divided into three classes: (1) the town children; (2) children of independent farmers; (3) transient children.

● The first group might be called the privileged children. They are nearly all from town. They come from comfortable homes and their parents are able to provide not only the necessities, but many of the luxuries of life.

● The second group are rural children. Their parents have a fairly high standard of living. They are financially in very poor circumstances but they send their children to school, clean and well-fed. They try to provide the necessary school equipment for their children and co-operate in every way possible with the teachers. The homes are simple but clean and orderly. They have a few magazines, books, pictures, and other articles that indicate an interest in the home.

● The parents of the transient group of children are the lowest class of white tenant farmer. They have moved into the delta in the last eight or ten years, following such government relief organizations as the PWA and CWA. These farmers live on government rehabilitation farm lands and are supported by monthly checks from the government. They seem to have only one idea in living and that is to impress the relief workers with their poverty. They do not have and do not want decent or comfortable surroundings. The more dilapidated the home and furnishings, the more ragged and meagre the clothing, the more government relief they can expect. Many of the homes have nothing except beds, boxes for chairs, rough board walls covered with dirty stained newspaper. They have neither books nor newspapers and there is very little of beauty or cleanliness in the entire house. From one-third to one-half of the school enrollment is made up of this class.

● Yet, even in this very lowest class of people, there is a desire for the beautiful. No matter how poor, how dirty, how shiftless they are, there is always some little evidence of their love of color and their desire to beautify their home, maybe a bucket of petunias out on the porch, maybe a brightly colored bowl, gaudy calendars or pictures from magazines. The children show their hunger for color and beauty in their response to the school activities. They show their desire for a pleasant home in their enjoyment of an attractive schoolroom and by their eagerness to take their school work home. Often the children bring notes from home asking directions for making something that had been made at school.

● Much can be done in the home through the children in school and it was with this in mind that the writer carried this study through.

● In order to determine the art needs of the community it was necessary to formulate a method of surveying the homes. Using as authorities Trilling & Williams, "Art in Home and Clothing," and Goldstein, "Art in Everyday Life," an analysis of the observable art qualities of a home was developed. In formulating this analysis many features required consideration. Those of primary concern however were (1) those features of the home which might be changed by the child by an application of art principles, and (2) those features which Goldstein and other authorities list as the essential features in the furnishing of a home.

● Children as a rule do not have much part in the planning of the home or in the selection of the furniture, but in many cases they do have some part in deciding the color of the walls, or the arrangement of the furniture. Children are given many of the small tasks around the home such as dusting and rearranging articles on the desk and table, cutting and arranging flowers, and keeping the room neat and tidy.

● Not many people are fortunate enough to build the sort of house they like and furnish it as they please, but by a wise choice of materials and a knowledge of the principles of color harmony and balance much can be done to make the home comfortable, cheerful and attractive.

● Thus, the first consideration in developing the analysis was to select those features which could be changed, to some extent, by the child as he develops a consciousness of art principles.

● Goldstein, when dealing with interior design, discusses the art principles that should be applied to the floors and furnishings. Under the subject Furnishings, he discusses furniture, curtains, flowers, pictures and decorative accessories. When dealing with exterior design, Goldstein discusses the art principles of color and balance that should apply to the planting of shrubs and flowers. Since children are allowed to plant flowers and shrubs around the house this feature was listed in the analysis.

● Thus, those features of a home that could be changed to some extent by the child through a correct application of art principles and those listed by Goldstein as essential features in the furnishing of a home, were selected as the features to be included in the "Analysis of the Observable Art Qualities of a Home." These features were:

- I. Arrangement of Furniture
- II. Balance in Arrangement of Furnishings
- III. The Floor as a Background
- IV. The Walls as a Background
- V. The Curtains
- VI. The Flower Arrangement
- VII. Pictures
- VIII. Decorative Accessories
- IX. Exterior

● In the analysis each of the nine features were listed with five examples given under each feature. Example One was an illustration of the best application of certain art principles to that particular feature. Each of the other examples were illustrations of less desirable application of those art principles.

● Success in the use of this means of analysis depends on the ability of the scorer to match the features observed in the home with the examples given in the analysis.

● To determine the reliability of this scale, six persons were asked to score a home. The people asked to score were of varying abilities. There were three elementary grade teachers, one music teacher, one housekeeper, and the art instructor. After a careful study of the analysis and the method of scoring, these six people scored the same home the same day. The score indicated that the percentage of reliability for features I, III, IV, VIII and IX was 100. The percentage of reliability for feature II was 50; for features V and VII, 66 2/3; and for feature VI, 83 1/3. The percentage of reliability for the entire score was 75. This difference in agreement might be attributed to the varied ability of the scorers to interpret the analysis and to their knowledge of the application of art principles.

● Early in November, using this analysis, a survey of the school district was made by the art instructor. There were about one hundred and fifty homes represented in the school and forty homes were selected as representative. The ratio of country homes to town homes was about four to one. The homes scored were selected on that ratio.

● The visits to these homes were made in the afternoons or on Saturday and were of a social nature. No written records were made during the course of the visit and set questions and obvious observations were avoided in order to offset any feeling of embarrassment or antagonism to the program. The reports were checked immediately after the visit to the home while the details were vividly retained in mind.

● This survey showed that in the majority of homes the people needed to know how to arrange furniture so that it gives a pleasing and balanced effect. They needed some knowledge of the principles governing the selection and hanging of curtains so that they are in harmony with the rest of the furnishings. Many of these people needed guidance in the selection and hanging of pictures, in the arrangement of flowers and in the choice of accessories.

● After this survey a definite attempt was made to base the art curriculum upon the survey findings. The art problems were carefully planned to relate the five fundamental art principles to the daily life outside the classroom, yet full recognition was given to meeting the child's present needs and interests.

● In organizing a division of art in the school program certain phases had to be considered. The general objective of art education and the subject matter content for each grade were set up. The equipment for the art room and the method of financing the program was decided upon.

● The school budget did not allow for a separate art program so the art course was financed by the children and the teacher. At the beginning of school each child was asked to bring twenty-five cents to buy all of their art material for one semester. The response was not very encouraging. Many of the children frankly said that they did not want to take "art" since it was just tracing and drawing. Some of the children objected to using material with other children and other grades. Many of the parents objected, saying that their children did not need such foolishness taught them. Since some of the parents had never contributed anything toward buying their children's school equipment they did not care to begin now. Several of the parents were not able to send twenty-five cents for each child, as the bare necessities of food and clothing were a problem. However, many of the children were enthusiastic and brought their money. Nineteen dollars and twenty-five cents were collected and this was used to buy the material for the first semester. Two weeks before the second semester began the children were again asked to bring twenty-five cents for art supplies. The response was more enthusiastic this time and nearly forty dollars was collected with which the material for the second semester was bought.

● The average time allotted to art in this school was ninety minutes per week. This time was divided into two forty-five minute periods. However, more time was given to art than can be computed accurately. When there was a real need for it, or when units of work were being carried on more time was given. As the art teacher was also the second grade teacher, arrangements were made to exchange classes. The schedule was very flexible and often a teacher would come to the second grade and carry on that work while the second grade teacher helped solve some problem in which the children of a particular grade needed more guidance than could be given at a regular art class.

● Two large well-lighted adjoining rooms were used for the art work. One room was used for a work room and was furnished with two work tables, long enough for fifteen or twenty children to work comfortable; four double easels; a small table for clay and a large cupboard for storing the children's work. All of this equipment except the easels was unused material in the building. The tables came from the lunch room, the cupboard was a large cabinet made for the science room but which had been discarded for new equipment. The easels were made by a local carpenter at the price of one dollar each. The blackboards were used both for easel space and display boards.

● The adjoining room was equipped with desk for individual use. In this room besides the student desk was the instructor's desk, and a small table. The cloak room was used for the supply closet and the blackboards were used for display and bulletin boards.

● Nothing was done by the teacher in either room toward improving the appearance. This was left for the children to see the need of and this became the basis for the first unit of work in art.

● These units are records of the art experiences of the children of the Itta Bena school during the year 1936-37. These units are based on the art needs of the homes as shown by the survey discussed above. While the children were developing large units of work, they found many opportunities for creative expression.

● The pupils' work was evaluated by the pupils and teacher during class discussions. The children were encouraged to talk freely about their own work. At no time were adult standards imposed upon the children.

● All of these units proved valuable in developing certain desirable social and personal habits and attitudes. Some of these were, the habit of planning work before beginning it, good use of time and material, persistence in finishing work already begun, sharing ideas and materials, respect for the rights and opinion of others, and willingness to give and receive constructive criticism. The units taught were:

- I. Beautifying the Art Room
- II. Getting Ready for Christmas
- III. Our Picture Exhibit
- IV. Arranging Flowers
- V. Improving the Appearance of the School Yard



HOW CASTLEMONT HIGH SCHOOL SOLD THE ART DEPARTMENT to the STUDENT BODY

WILLIAM S. RICE, Head of Art Department, Oakland, California

Each department of the school was given an opportunity to boost its own subject at an assembly of the student body. The teachers of art department, assisted by the dramatics teacher, worked out the program for the occasion of the Art Assembly.

● The first feature of the program consisted of an informal talk by the Head of the Art Department. The subject chosen was "The Art of the Poster—Its Origin and Present Day Practice." The talk was illustrated with a number of artistic foreign and domestic posters, loaned by the California School of Arts and Crafts, of Oakland, California.

● The second feature of the program was a little skit illustrating a studio tea in which various art students and their instructors participated. The students were engaged in painting signs, posters, flowers, and portraits, making hooked rugs, sofa pillows, and parchment lamp shades. As different guests arrived and inquired about the arts and craft activities, certain students conducted them about the studio and explained what was going on there.

● The demonstration was both educational and entertaining and went over big with the audience.

ART WEEK AT THEODORE ROOSEVELT JUNIOR HIGH SCHOOL

ALVERNA WHEELAND, Williamsport, Pa.

DURING the week of November 5 to 10 when the schools of Pennsylvania were observing Education Week, the Theodore Roosevelt Junior High School of Williamsport, Pa., cooperated by stressing particularly Art Education. The program was initiated with two aims in mind: first, to develop the artistic appreciation of the pupils; and second, to secure the interest and cooperation of the public. The latter aim was prompted by a desire to answer the criticism prevalent among so many patrons today to the effect that the teaching of art in school is unnecessary.

● It was the desire of the art teacher that through practical demonstration the pupils might be led to realize the connection between the teaching of Art in the classroom and the application of those principles to their everyday life. To this end it was arranged for a comprehensive program of speakers who were to deal with various phases of applied art and to take for their central theme, "Acquire Good Taste."

● In order to stimulate interest in the activities of the week a small, attractive program containing the list of speakers and their topics was printed and circulated throughout the student body and the community. On it the purpose of Art Week was stated as follows: "To encourage talent for creative work, to cultivate and develop good taste, and to recognize and enjoy the world of beautiful things."

● The interest and cooperation of the business men throughout the city was evinced by their response to the request for speakers. After selecting topics, authorities in the various fields of applied art were secured. The subjects discussed were: "Why Good Taste in Women's Dress?"; "Furniture Designing"; "Architecture"; "Mechanical Designing"; "Good Taste in Men's Toggery"; "Oriental Rugs"; "Commercial Drawing"; "Chalk Drawing"; and "Interior Decorating." The importance of good taste in home furnishings was stressed, as were the guiding principles in the more formal expressions of Art. The speakers, without a single exception, forcibly demonstrated the fact that Art does not mean merely drawing and painting; that it is involved in most of the objects which are seen and used everyday; and that when beauty is expressed in our surroundings, it becomes a part of our lives and our personalities.

● In order to illustrate the practical application of the principles

involved in the discussions a most interesting exhibit, made up of many valuable and curious articles of interest to art lovers, was presented for display during the entire week. The articles were lent by friends and patrons of the school and by many members of the faculty.

● The entire Art room was converted into a miniature museum divided into departments for the various types of Art. Two sides of the room formed a picture gallery containing examples of almost every form of drawing and painting. A third side was covered with hand blocked chintzes and tapestries. On small tables in the center of the room was grouped the remainder of the display. Among the numerous articles represented were examples of wood carving, china painting, glass blowing, pottery making, weaving, and designing. There was also a historical department where were illustrated such things as the evolution of the light and various other types of furnishings.



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ART AND THE MUSEUM

(Continued from page 61)

ical subject of lettering became a necessity that few could avoid, that few failed to understand.

• Let us look, for example, at several departments of this typical camp-museum (see illustrations). The Weather Bureau head and staff had to know in addition to a minimum of meteorology, how to construct metal weather vanes, and rain gauges. They had to know how to make and read graphs, maps, and charts. They were impressed with the idea of accuracy and co-operation. The members of the popular Department of Conchology had to understand the nature of forms and movements in order to identify their collections, which they themselves acquired at the sea. Everyone while away on trips would bring back sketches as well as photographs of places they had visited. These same budding artist-naturalists had to know some elementary chemistry to be able to polish and preserve their specimens, as did the museum Herpetologists. The Mineralogist head and his staff had to understand color and crystal formations, maps, and scientific instruments like the compass, protractor, rule, level, sight, etc. All these were vital to him and his staff on their many expeditions to study the beauty and wealth of the earth in mining localities. Similar activity reigned in the museum's zoo and aquaria divisions as well as in countless other departments I have not mentioned here. Here was a community similar in many respects to the one they will inhabit and lead when they reach adulthood. Here they learned the need for cooperation and advice from those best fitted and versed in the subject. Here young and old found their places. Here the child had to know much of what we teach in the art rooms today. Here art meant something to everyone because it was integrated and not designed for the few.

• The talented child was not lost, in fact, the need for his contribution to the living camp museum was even more strongly felt by his colleagues; it was the artist's touch that provided the little something in each part of the museum building that co-ordinated and unified not only the department concerned but the entire museum activity. The museum gave meaning to the little camp community just outside the doorstep to civilization. More than that, it was a means of demonstrating the beauty and value of a democratic society, for it was along

THREE CHEERS FOR SPEEDBALLS



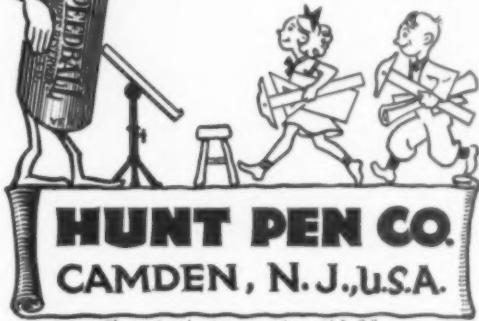
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these lines that the youngsters governed themselves. The adult only stood by to offer a helping hand and the knowledge of his experience.

• This same activity conducted for and by pupils can be a part of every school in America. The school is not too different from the camp. The larger city and town museums have shown us that the child goes willingly; the camp museum shows us that the child learns and works willingly—the museum idea points to the school and says, "I will integrate for you willingly!"

• Yes, we want more nature inspiration in American Art Education today (see Editorial, P. J. Lemos, *School Arts*, March 1937), however, the museum idea is not a narrow one. It is not merely the isolated nature corner in the schoolroom, nor is it limited to art or natural history alone. Next to the school itself the museum is the most flexible and adaptable educational institution. Combining the two produces an ideal situation . . . the school-museum.

• The school-museum can be to the school what wireless and the telephone are to communication. It can be a center for visual aid material, a center for the distribution and exhibition of pertinent matter related to the curriculum. It can work side by side with the library. The school having such an exhibition place can secure specialized exhibits from public and private sources more readily! Visual material for the individual helps him to lose his self-consciousness so prevalent in the classroom. Teaching can even be conducted in the school-museum, for this brings the child closer to the world in which he lives. It teaches the child leadership and co-operation provided he is permitted to conduct the institution himself. And most important, it is a place where everyone can learn, for it is democratic.

• The museum idea alone demonstrates the universality of art; every teacher knows it and sometimes does not realize that he or she is using a museum object to make the subject interesting or to attract and keep the child's attention. The museum is the ideal place for the execution of lasting projects. Many teachers have seen the work of their pupils destroyed or their value lost because of the lack of space in the classroom. The museum shows how art integrates the school curriculum by being art's vehicle.

• If we are honestly trying to bring
(Continued on page 10-a)

ART ROOM MAINTENANCE

(Continued from page 64)

tains, etc.; another for good examples of design, primitive Indian, modern, etc.

• Safety should be kept in mind in the use of material. Acids should be stored so that there is no possibility of knocking the bottles from the shelves and splashing the contents on pupils.

• Care should be taken that rags saturated with turpentine be placed in safety waste cans. No gasoline is to be kept in the room unless an approved safety can is provided and a permit from the Fire Department is secured.

• Gas plates must be protected below and at the back with asbestos covered with sheet metal.

• Pencils, erasers, and other materials lost or destroyed, broken still life and casts, should be replaced or paid for.

• Occasionally it is necessary to order an item which is not included in the standard list. In such cases a note should be attached to the requisition explaining how the article is to be used and giving any information you may have which will be helpful in securing it.

• It is a good idea to have a pad on which shortages are noted when discovered.

RAGGEDYS CREATE FINE INFLUENCE

(Continued from page 65)

• Program title: "The Raggedys Adventure." Background of stage—Variety of trees painted on paper, then tacked to back wall. Stage setting—Witch in her Fairy House. Enter Raggedys, dancing to Victrola music.

• Raggedy Andy: I have the feeling that something nice is going to happen. (Walk together, hand in hand, through the woods)

• Raggedy Ann: If only Mr. Doodle would bring back our dear Paper Dragon. Let's sit down and think of a way to rescue him. (Sit on lot at side of stage and cover eyes)

• Raggedy Ann: I made a wish that our good friend the Fairy would come and help us. (Lights on house and inside. Fairy Witch pushes the curtain aside and looks out. Comes into woods and dances. Use Victrola.)

• Fairy: I have come Dear Raggedys to help you in your adventure. What do you wish me to do?

• Raggedy Andy: We want to rescue our Nice Paper Dragon from that mean nasty Mr. Doodle.

• Fairy: Let me draw a wishing ring. Now you stand inside the ring and count ten slowly. (Raggedy counts one, two, etc., keeps eyes covered. Fairy Witch waves wand. Dragon appears.)

• Raggedy Andy (turning): Oh, our nice kind Dragon. What did that Mr. Doodle do with you? (Mr. Doodle crawls out of the Dragon's mouth.)

• Mr. Doodle: Wheh! Am I glad to get out of there. Never again will I try to keep your Paper Dragon. (Continuing) He saved my life. Mrs. Doodle was chasing me with a rolling pin; the Dragon opened his mouth and I slid inside just in time. Thank you, Kind Dragon.

• Fairy: Sh; Sh; Listen! Here come the children from the Golden Meadow. (Victrola plays.)

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School Arts, October 1939

Raggedy Andy whispers to Ann, announcing each separate character and group as they come dancing in—The Gnomes, Betty and Billy Bettle, Ducky Daddles, Miss Daisy, Jack in the Pulpit, The Field Mice, and Meadow Grasses. Appropriate Victrola music used for each character's entrance dance.)

• Fairy: Everyone is so happy. Let's celebrate and have a party. You (*runs up to Mr. Doodle*) run home and bring Mrs. Doodle. (*Mrs. Doodle enters noisily.*)

• Mrs. Doodle: Hello, everybody.

• Fairy: We are glad you came Mrs. Doodle. Now each one of you may pick a cookie from the Cookie Trees, while I make the Strawberry Ice Cream Sodas. (*Children pick cookies while soft music is played. Return to front of stage and sing "The Fairies Party." Original and appropriate words.*)

Music—Rhythmic Interpretation

• This aided the children in feeling their parts and interpreting them rhythmically—

The Raggedys—loopy dance

The Fairy's dainty steps

The boisterous Gnomes

The Waddling Ducky Daddles and others

• This was possible because of previous training in listening and self interpreting of musical selections on the victrola. The children eagerly planned details of their costumes so no one could mistake the character he or she portrayed.

Songs

• "My Raggedy Ann," sung as introduction to the play. Taken from book, "Raggedy Ann Sunny Songs." This is a collection of Raggedy Songs by John Gruelle and Will Woodin.

Art—Research Work

• After the class had discussed the characters, they desired to know more about the castles. They found pictures in fairytale books and read them. When the children were castle saturated they all drew castles as they visualized them in their minds. The children selected the best for the story poster and so it was with the fairy trees, and the characters, etc. The class improved greatly as it exerted effort and worked its imagination in creating these fairylife creatures. The children were delightfully daring in their choice of colors.

Materials for Character Work

• Large sheets of manila paper, 24" x 36", were placed on the blackboards, easels, and bulletin boards. On these, characters of some of their favorites were painted, as Mr. and Mrs. Doodle, Margie, her mother and father, Raggedy Ann, Raggedy Andy, and the Dragon. Later these were cut out and mounted on cardboard, then cut out again and stood in jars of sand to create atmosphere in the play. Chalk was used for the painting, then pictures were sprayed with fixatif.

Materials for Story Poster and Illustrations

• Large sheets of manila paper, thumb tacked together, covered the bulletin board, 4' x 12', on which children painted their fairy castle, fairy trees, and characters of the Raggedy stories.

Construction and Design

• Cooky Trees (For stage setting). The trunk was a stick wrapped with brown paper. The foliage was cut out of paper and painted. The cookies were cut out of colored paper, and decorated with crayons, then mounted on corrugated cardboard to show thickness, then thumb tacked to foliage.

• Mushroom House. (Home of the Fairy Witch.) The roof was made out of huge sheets of wrapping paper, painted and crushed, fitted over a refrigerator box in a mushroom effect. Shutters were made of cardboard with cut-out heart designs. There were fairy flower boxes under the windows.

Outcome and Results

• Character development. Consideration and kindness to Raggedy and to others. Courtesy and attentiveness. Reading to her and entertaining others. Politeness, introducing them to visitors.

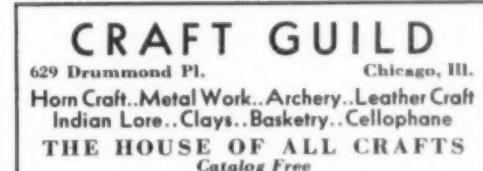
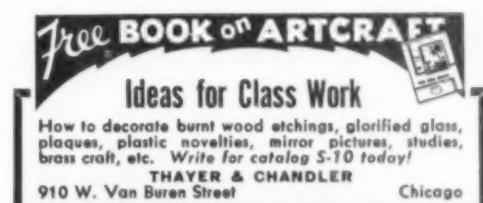
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Lerolle

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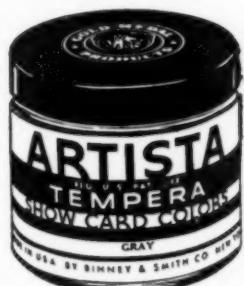


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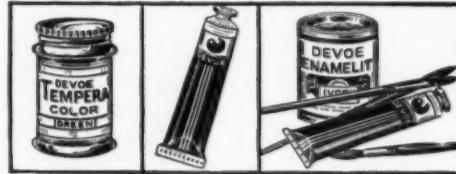
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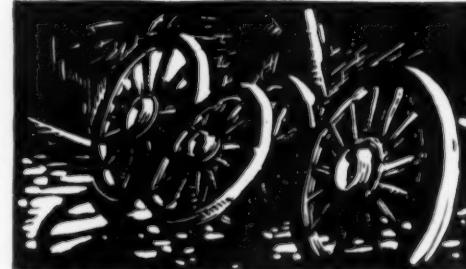
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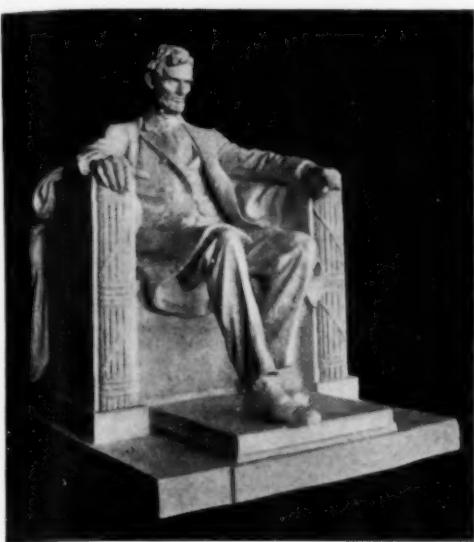
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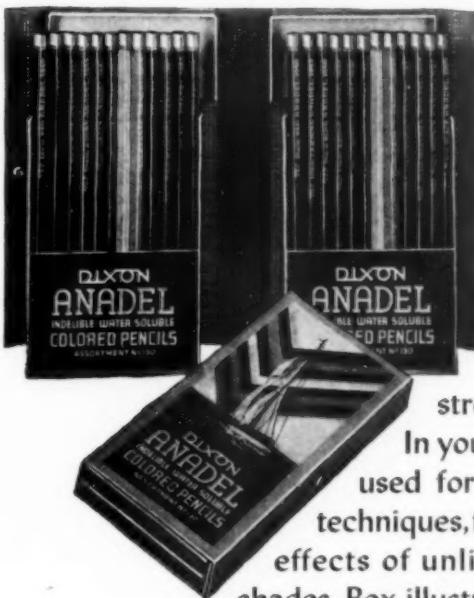
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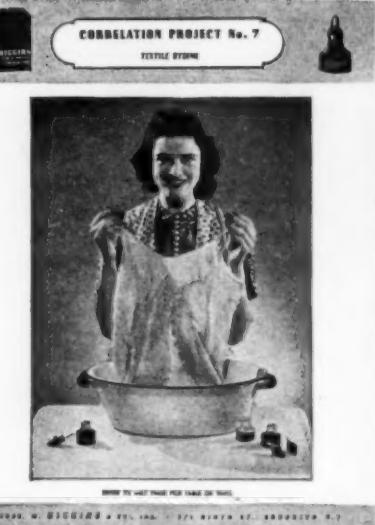
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Another, Project No. 8, Bookbinding, will not be ready until the end of the year, but teachers who wish this project may write in ahead of time and receive one when ready.

Each instructor in the schools is entitled to one set of Correlation Projects. To obtain these, write on school stationery to Chas. M. Higgins Co., Inc., 271 Ninth Street, Brooklyn, N. Y., or ask us for T.E.B. No. 1007. For classroom or club use, extra projects may be purchased at 25 cents or 40 cents a dozen copies, depending on the subject.

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